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ABSTRACT

Intended as a practical planning and instructional tool, this teacher resource manual is a support document developed to assist teachers responsible for implementing the Senior High English Language Arts Program in Alberta, Canada. The manual's five main sections are: (1) Senior High English Language Arts in Alberta: Overview; (2) Developing the Language Arts; (3) Planning for Language Arts Learning; (4) Sample Units; and (5) Issues for Language Arts Teachers. Contents within the sections provide connections to the 1982 curriculum guide, and update on current research and theory, suggested strategies for developing skills, concepts, and attitudes among the language arts strands, 39 articles by classroom teachers sharing aspects of their practices, evaluation strategies and instruments, and suggestions for program planning and implementation. The six sample units described in section 4 contain activities and reproducible masters for students. Appendixes contain up-to-date lists of all authorized Alberta Education learning resources, related documents, and other suggested professional and material resources. (SR)

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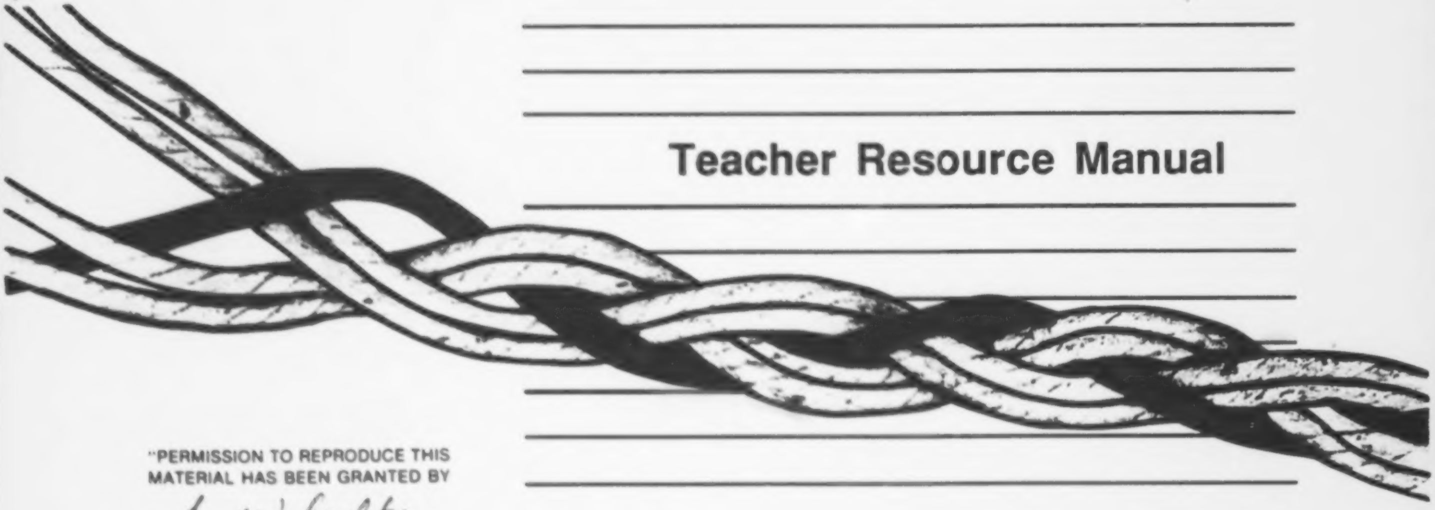
ED343153

SENIOR HIGH

English Language Arts

Teacher Resource Manual



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Alberta
EDUCATION

SENIOR HIGH

ENGLISH LANGUAGE ARTS

TEACHER RESOURCE MANUAL

for
English 10
English 13
English 20
English 23
English 30
English 33

Curriculum Branch
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NOTE: This publication is a service document. The advice and direction offered is suggestive except where it duplicates or paraphrases the contents of the *Program of Studies for Senior High Schools*. In these instances, the content is screened in the same distinctive manner as this notice so that the reader may readily identify all prescriptive statements or segments of the document.

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USING THIS MANUAL

This teacher resource manual is a support document developed to assist teachers who will be responsible for implementing the Senior High English Language Arts Program. **It should be used in conjunction with the *Program of Studies for Senior High Language Arts* (1981) and the *Senior High Language Arts Curriculum Guide* (1982).** Except where the information duplicates the program of studies, the material included in this manual should not be considered prescriptive in any way.

The ideas for teaching high school English courses are offered to enable teachers to continue their implementation of the 1981 program. Further developments in theory and research as they relate to language arts learning are incorporated here, along with ideas for teaching and evaluating to assist in classroom activities.

As the many teacher contributions in this manual show, Alberta teachers are engaged in exciting classroom innovations. Teachers are encouraged to use this manual as a practical planning and instructional tool, to which it is hoped they will add their own materials and replace those that do not suit the unique needs of their students. The manual is produced on white paper to facilitate duplication.

In this teacher resource manual, you will find:

- 1981 Senior High School Language Arts Program of Studies overview
- connections to the 1982 curriculum guide
- update on current research and theory
- suggested strategies for developing skills, concepts and attitudes among the language arts strands
- contributions from classroom teachers sharing aspects of their practices
- evaluation strategies and instruments
- suggestions for program planning and implementation
- six sample units containing activities and reproducible masters for students
- up-to-date listings of authorized resources
- suggested professional readings.

This manual may be used or read in sequence, or teachers may elect to read particular portions at random.

What does this teacher's resource manual offer?

This manual has been prepared to help teachers continue offering strong language arts programs in Alberta's schools. Different teachers and districts will have different interests in the material presented here. It offers ideas about the program, and many activities and strategies for teaching the concepts and skills of language arts.

What about teacher articles?

Developed on the concept of teachers sharing with teachers, teacher articles are interspersed throughout this manual. They contain many useful ideas. At times, they may interrupt the flow of your reading, and you may choose to skip over them and come back later to read them; or, you may choose to read them and then go on to the next section. To assist you in identifying them, they have been put in yellow shaded boxes, with teacher names and photographs included. For easy reference, an index of these articles follows.

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ALBERTA EDUCATION PUBLICATIONS

The documents listed in this section should be available in schools to implement the 1981 Senior High School Language Arts Program. They include the program of studies, curriculum guides, this teacher resource manual and Alberta Education monographs. Please refer to the Appendix for a listing of curriculum guides for The Integrated Occupational Program (IOP) English 16-26-36 and for English as a Second Language (ESL) 10A, 10B and 10C.

A listing of the learning resources authorized for the English 10-20-30 and English 13-23-33 courses is in the Appendix.

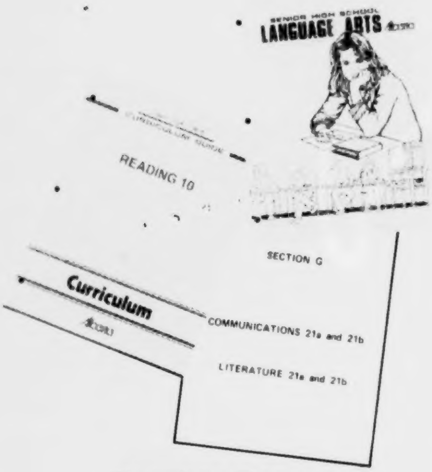
Program of Studies

PROGRAM of STUDIES
Alberta

Program of Studies for Senior High School Language Arts **(1981)**

The program of studies, mandated by Alberta Education, outlines the philosophy, rationale, learner expectations, content and resources for senior high English language arts.

Curriculum Guides


SENIOR HIGH SCHOOL
LANGUAGE ARTS
Alberta
CURRICULUM GUIDE
READING 10
SECTION G
Curriculum
Alberta
COMMUNICATIONS 21a and 21b
LITERATURE 21a and 21b

Senior High School Language Arts Curriculum Guide **(1982)**

This guide provides information and strategies for implementing the Senior High School Language Arts Program. It is not related to any specific course.

Reading 10 Curriculum Guide **(1987)**

This guide was developed to help teachers implement Reading 10 in Alberta high schools. Teachers are encouraged to use it in conjunction with the more extensive accompanying monograph, *Teaching and Evaluating Reading in the Senior High School* (1987).

Communications 21a and 21b
Literature 21a and 21b **(1971)**

This guide identifies and describes the various modules in these courses, outlines the content, and provides suggested activities and resources.

Teacher Resource Manual

SENIOR HIGH
English
Language Arts
1991
Alberta

Senior High English Language Arts Teacher Resource Manual **(1991)**

This teacher resource manual was developed to support the 1981 program of studies and the 1982 curriculum guide. It provides practical teaching strategies and unit plans as well as developments in theory and research related to language arts learning.

Monographs

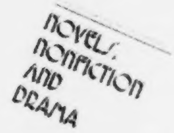
The following monographs are available for purchase from the Learning Resources Distributing Centre, 12360–142 Street, Edmonton. Please consult the "Support Documents" section in the LRDC *Buyers Guide* for ordering information and prices.

Please refer to the Appendix for a listing of related documents for English 16–26–36 (IOP) and English as a Second Language 10A, 10B and 10C.

INTEGRATION
IN SECONDARY
LANGUAGE ARTS

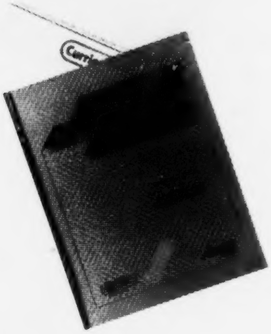
Integration in Secondary Language Arts **(1985)**

Everything in this handbook has been selected for the classroom practitioner. It contains sample unit plans and course outlines, an "Ideabank" containing fresh ideas for classroom use, and a succinct review of the theoretical basis of integration.



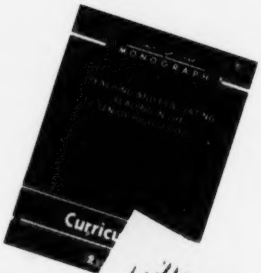
Novels, Non-Fiction and Drama **(1983)**

This document contains an annotated listing of fiction, non-fiction and Shakespearean drama titles authorized for English 10–20–30 and English 13–23–33. It does not include a selection of modern plays.



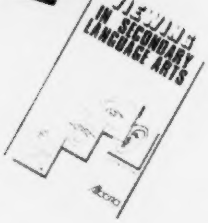
Oral Communication Evaluation in English 30 and English 33 **(1990)**

This resource was developed to support teachers in their efforts to evaluate oral language achievement consistently and fairly. It is intended, as well, to reaffirm the importance of the oral component of the program of studies. The publication contains well-defined activities and scoring criteria developed by committees of practicing teachers. The assignments, literary materials and evaluative criteria represent the standards expected of students completing English 30 and 33.



Teaching and Evaluating Reading in the Senior High School **(1988)**

This monograph has been prepared to provide teachers of Reading 10 with additional background that will assist them in implementing the course. The purpose of the document is to help teachers understand more fully the structural focus of the Reading 10 course on reader purpose; the philosophical emphasis of Reading 10 on reading as a process of making meaning from written forms of the language; and the practical emphasis of Reading 10 on the reading of meaningful material.



Viewing in Secondary Language Arts **(1982)**

This monograph provides a rationale, ideas, suggestions, and sources of further information to encourage secondary language arts teachers to incorporate viewing skills and activities as an integral part of the language arts curriculum.

Learning Resources

The Appendix to this teacher resource manual contains a list of all authorized learning resources. The Appendix also includes related Alberta Education documents, and other professional and material resources.

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SECTION 1
INTRODUCTION

Where are we now?

In 1989, after a year of working on revising the 1981 High School Language Arts Program of Studies, Alberta Education decided to continue using the existing program, review and validate additional resources, and provide curriculum support through a teacher resource manual. The language arts program integrates five strands of language—reading, writing, listening, speaking and viewing—and stresses skill development in these areas. Teachers have many choices as they design the program for individual classrooms. Diploma examinations for English 30 and 33 are built from blueprints that use the program of studies as their bases.

Where are we going?

Alberta's language arts program is supported by theory and research on how adolescents develop language. Courses in other subject areas, such as CALM, social studies and science, reflect the importance of language for learning. Continued interest in language and learning is projected over the next decade. Research literature in 1990 suggested ongoing interest in literacy; literary interpretations; literary theory; text and culture studies; the nature of reading and writing and their interconnections; classroom interaction; oral fluency; media studies; language contexts; evaluation of students, and the complexities of teaching. Alberta's English language arts program will continue to develop provincial curricula consistent with the expanding awareness of adolescents, language arts and teaching.

THE STATEMENT OF CONTENT

The statement of content is presented on pages 11–31 of the *Senior High School Language Arts Curriculum Guide (*1982) and in the *Program of Studies for Senior High Language Arts*. The full statement of content must be used for planning and for evaluation. Teachers new to senior high English courses should review carefully the skills and concepts for any courses they will teach. These concepts and skills can be checked several times during the course, for student evaluation as well as course evaluation. It is also useful to review the statement of content for other courses to determine their emphases.

The program is an integrated one. As the *Senior High School Language Arts Curriculum Guide* (1982) says, in the statement of content:

> In identifying content for the senior high language arts, the attempt has been made to make statements in the areas of listening, speaking, reading/literature, writing and viewing. Although these skills and concepts are listed separately, it is expected that teachers will make every attempt to teach them in an integrated fashion so that the interrelationship between and among these skills will be understood and applied by students. Further information on integration is available later in the curriculum guide. (p. 11)

THE PROGRAM STRANDS

The overview that follows highlights features of the program. Unless otherwise indicated, the features identified apply to both sequences of courses, English 13–23–33 and English 10–20–30.

By Strand

Writing
prewriting strategies
organization and development of meaning
effective revision
varied modes of expression
appropriate form (10–20–30)
life skills (13–23–33)

Viewing
understand purpose
elements and structure
audio-visual messages
evaluation of apparent reality
similarities to verbal communication

Listening
active process
sensitivity to ideas, tone, purpose
information
critical listening

Reading/Literature
active involvement
personal goals
enjoyment and appreciation
exploration of human experience and values
purpose, inferences, allusions and symbols (10–20–30)
general characteristics of literary form (13–23–33)
informed critical response (10–20–30)
character and characterization (10–20–30)
temporal and social milieu of work (10–20–30)
literary heritage (10–20–30)
location and evaluation of materials (13–23–33)
selection and use of reading strategies

Speaking
clear communication
talk in groups
appropriate language for context

Across the Strands

generate ideas (W, R, S)
identify purpose, audience (W, R, V, S, L)
plan (W, S)
discover meaning (W, R, S, L, V)
organize and develop meaning (W, S, R, V, L)
revise and shape language (W)
explore ideas and language (W, S)
share polished thoughts and feelings (W, R)
use clear, functional language (W, S)
use appropriate form (W, S)
active involvement (R, L, V, W, S)
fulfil varied personal goals (R, W, S, L, V)
range of materials (R, V, L)
explore experience (R, W, V, L, S)
relate form and content (R, W, V, L, S)
use appropriate strategies (R, L, W, V, S)
evaluate apparent reality (V, R, L, W, S)
critical thinking (R, V, L, W, S)
reduce interference (L, S)
understand and appreciate form (R, V, L, W, S)

SOME QUESTIONS ABOUT ENGLISH LANGUAGE ARTS IN ALBERTA, AND SOME ANSWERS

When following the approach taken by Alberta's program, and working with students, teachers often encounter questions about the program and its implementation, from parents, administrators, other teachers and the students themselves.

Integration isn't new, is it?	In the sixties, Alberta high school English courses replaced separate courses in language and literature in the basic program. In the seventies, a separate language requirement was dropped for students in the academic route. The integration of language and literature is not new at all; defining integration more broadly was introduced in the 1980s and is reflected in the *Senior High School Language Arts Curriculum Guide* (1982) and the *Integration in Secondary Language Arts* monograph.
What does "integration" mean now?	Integration refers to the way language is learned through all the language strands (reading, writing, listening, speaking and viewing), to the teaching approach that consciously brings those strands together, and to the building on existing knowledge and experience to accommodate new learning. Integration also suggests using language to learn in all subject areas. Some high schools offer humanities courses that explicitly link social studies and English courses. Collaboration with teachers of other subjects can assist students to develop their language skills in the contexts of those subjects.
Where do the strands fit?	Students need to develop their expertise in all five strands in order to participate in the world today. Integration of the strands will support skill development in several areas. All the strands should be included in learning, and progress in each strand must be evaluated by the classroom teacher during implementation of the program because the strands are naturally integrated in meaningful situations of language use. For example, when students view a film adaptation of a novel they have read and then compare the two mediums in a small group, they are viewing and listening critically; drawing on their reading experience; using their literary and film knowledge; comparing the two mediums of presentation, and talking and listening to clarify meaning. If they then write about what they think, or if a whole class discussion is held, even more English language arts skills are used.
Should the strands be allocated time requirements?	There is no required time allotment for each strand. The teacher, school or district could set a recommended approach, but there is no province-wide requirement. Students' interests and needs will vary from classroom to classroom and should dictate the emphasis.
How should the courses be organized?	The statement of content in the program of studies identifies concepts and skills by course; e.g., English 10. These concepts and skills can be developed within different types of units. The teacher or school should decide which types of integrated units are most appropriate to a situation. The strands should be integrated as much as possible in all units. Types of units and samples are provided in Section 4.

What role does literature play?

Reading literature, exploring what is read, viewing and listening to literature, and writing literature are all at the centre of English language arts. Students develop enjoyment and appreciation through personal response activities and by reading about experiences and characters that they can relate to themselves and their own lives, and to the lives of others. Rather than only studying a work for historical or formal reasons, students can reflect on the work and their reading of it.

What else must be balanced in the classroom?

Literary resources should be selected to include a range of genres, styles, content, period and nationalities of authors. Other print materials should be chosen based on student appropriateness and ease of use. Non-print resources such as pictures, films and videos should be balanced with print resources. As well, types of activities and means of evaluation should be chosen to reflect the range of language use. Literature and the media, as well as the students' own language development, will be the source materials for the program. The sources will differ from classroom to classroom.

Why are there alternative course sequences?

A variety of course sequences are available which reflect different student goals and needs. English 10–20–30 is designed for students who want or need the additional reading and writing preparation for post-secondary academic study. English 13–23–33 is designed for students in the general program to develop their language arts skills for school success, future careers and life goals. English 16–26–36 is designed for students who have experienced difficulty with regular program language arts courses, and require a focus on increasing self-esteem through successful experiences with language learning. Student abilities, interests, needs and goals should affect their course selection. Assignments, resources, teaching strategies and evaluation will need to be adjusted to accommodate the abilities, needs, goals, learning styles and maturity levels of students.

The program of studies for each course sequence illustrates the differences and common expectations for the course. Resources have been selected and/or developed to meet the needs of students in each course. Additional information about the course sequences can be found on page 32.

How can students be motivated?

Humans strive for meaning and use language to achieve it.
When students are genuinely involved in activities and materials that interest them, they rarely need extrinsic motivation. Opportunities for writing and talk can allow students to work at their own levels of competence. Many opportunities to share discoveries and writing will support other participation. Often, that will mean involving students in large units of work or large projects. When the teacher has established an environment that supports taking risks in order to learn, and reduces fear of failure, students are willing to explore ideas and feelings with language. Also central to student involvement are responsibility and self-esteem.

Should students be making many choices?

Interest and commitment often develop through choice. Writing about topics, and in forms that the student has chosen; requesting editing assistance when needed; and selecting literature for projects or in-depth study, can increase student involvement and participation.

How does this relate to language learning through process?	The philosophy is a language-in-use orientation to language learning. In other words, rather than study about language, students work more in the rhetorical tradition of using language for varied purposes and in the newer scholarly tradition of reader-response, which focuses on reading/interpreting rather than on a corpus or canon. Since language is learned through use, students read, write about, talk about, imitate, dramatize, view and listen to the conflicts in a Shakespearian play, and many other aspects of the play, rather than write essays with little assistance or take notes on the structure of comedies, histories and tragedies.
Does this mean students will never learn about structure?	No. It means that students might be asked to discover structure or be taught about structure after they have read enough of the work that the knowledge is meaningful to them; or when they need to learn about structure in order to do something else.
Will a concern for process learning result in lower quality products?	If students value the products of their learning, those products will be well done. Process learning suggests that teachers help students learn how to create products by opening up the process to students. By demystifying how to write essays, rather than assigning them and then criticizing the work produced, teachers help students to develop the skills they need to work through the processes and use better and better language.
Can process become product?	If students must brainstorm or mind-map before drafting because a teacher requires that procedure, an aspect of the process of writing has become a new entity to be produced—not very different from "always-write-an-outline-first." Process also suggests time for ideas to develop, options for development, acceptance of individual differences and different ways to work. Process also suggests less emphasis studying 'Text A' or 'Text B' and more on teaching students how to respond when working with unfamiliar content and/or style in the sources they are reading, hearing and viewing. Many of the skills identified in the program of studies are process skills. The wording of the skill statements emphasizes using the skills, not just knowing terms or explaining the skills.
Are the strands considered to be processes?	Certainly, reading, listening and viewing are processes, the first two being linguistic ones, while viewing often involves language. Working with these strands involves comprehension processing, and different students think in different ways. Writing and speaking are processes, too, but the products of writing and speaking are referred to in the same words.
Where do grammar and literary terms fit in the program?	By beginning with language in its entirety, the student can work with parts of that whole and return to the whole. For instance, when students are reading several poems and beginning to write a sequence of poems, the teacher can plan lessons for the students to learn concepts that will be useful to them as they work with poetic form. Likewise, grammar lessons are welcomed by students who know they have a problem with the use of language, which they cannot solve without additional knowledge. Sometimes, such lessons are preplanned into a unit because the teacher has anticipated what students will need to know or be able to do in order to progress.

Sometimes the teacher will learn about student needs during the course and will provide help as the need arises. Terms are integrated into meaningful situations rather than studied in discrete units.

What terminology should be included?

There is no pre-determined list of terms that all students must know. In addition to the concepts identified in the statement of content, teachers should use terms that are important and useful to the work in process. For example, if students are being introduced to titles for self-selected reading, then terms for categories of fiction, such as realistic and speculative, would not only be "naturally" used in literate discussion but can be learned in such a context.

How should teachers treat errors in writing?

In early drafts, the more important focus on message and organization should take precedence. Students can be encouraged to learn from early-spotted errors, to self-edit their work. Teachers should not mark all errors on finished work. The particular emphasis on marking a specific assignment will provide focused feedback. Mini-lessons on common problems are frequently used. By teaching students to edit, teachers can provide broader response to written work, which should result in more accurate and effective written communication.

If the program is one of process, will students be able to succeed on the diploma examinations?

The diploma examinations are new contexts for language use for the application of language learning. Students who are independent, competent, thoughtful language users, and who have been introduced to this linguistic context by their teachers, will do well on the exams. Students are better served by many experiences with literature and active language use than by repeated practise with exams. At the end of English 33 or 30 teachers can help students to develop strategies for test taking, for reading questions, for self-editing and so on.

How should the teacher's evaluation and the diploma examinations relate?

The teacher's evaluation has different purposes than does the diploma examination. The teacher needs to assess what the students are learning in order to help those same students progress. As well, the teacher must assess learning related to the whole program rather than only those parts of the program that are assessed on the exam. The diploma examinations reflect the program, but are constrained by time and the written format. Classroom evaluation must also reflect the program. The two forms of evaluation should be related but not exactly the same. The teacher can sample learning across the course as well as use several strands to determine what the student can do.

Isn't a lot expected of English teachers?

Yes. The teacher is a curriculum planner, not the implementer of a set list of texts to be read by all; or teacher of a set number of terms; or assigner of a set pattern of assignments. In schools, timetabling, marking time, collaborative planning, collegial support and available resources help teachers to be effective.

The curriculum choices provided to teachers of English in Alberta encourage flexibility but also imply responsibility. In all schools, teaching English is a complex endeavour.

Literature: The Core of the Senior High English Language Arts Program

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Literature, Jacob Bronowski says, is man's method of recording and analyzing human experience. What makes an artifact literature rather than history or science is the degree to which human emotional response is embedded in the work. Human beings know and they feel; they use their minds and their hearts, and it is the communication of this combined response to existence that is the province of literature. The most sophisticated literature uses form (words, sounds, patterns, rhythms, metaphor, imagery) to evoke response in the reader as well as to convey the experience of the writer. The language itself becomes, if you will, the experience.

From studying literature, students should better understand their own emotional response to the world and should gain means to express their experience in ways that make sense of what would otherwise be chaotic.

How do students learn the specialized use of language that the study of language arts requires?

- Students need to hear fine language used. This means that they need to read poetry aloud. They need to hear stories told and essays read.
- Students need to read widely.
- Students need to write, practising the expression of thought and feeling in appropriate and varied forms.
- Students need to discuss the ideas and emotional experience of the literature they read and hear, and the form that conveys this substance.

It is through such intense experience with literary language that students develop their own skills in using language; in being articulate; in comprehending subtle, complex, metaphoric expressions of idea; in grasping irony; in inferring meaning; and in clarifying their own experience as part of the human condition.

STARTING POINTS: THE PROGRAM

THE PROGRAM IN ACTION

The Senior High English Language Arts Program in Alberta is based on a series of principles about language and learning which have been generated within a theoretical perspective and from research knowledge. These principles are displayed on pages 4 and 5 of the *Senior High School Language Arts Curriculum Guide* (1982) as "The Philosophy of the Language Arts Program, Grades 1-12."

To help to illustrate the intent of the program, examples of classroom practice, which directly address each principle, are provided below. These examples could be used by a teacher or department as the basis for considering what practices are already in place to address each principle about language.

. . . the interrelatedness of the processes

- After learning about techniques for rereading, students compare how the contexts of listening and viewing relate to the need for rereading, and generate strategies for use with the other strands.
- In informally evaluating the success of work completed in a small group, students are directed to consider relationships among idea development, group process, listening skills and varied speaking roles.
- A storytelling project, which collects community tales, moves from community members telling stories, through audiotaping of family or neighbourhood stories, to telling of personal stories and collecting stories in an audio archive and in print form.

. . . incorporate experiences that reflect meaningful uses of language . . .

- Students generate questions based on the title and author before reading a short story, write down questions and associations as they read, and meet with others to explore the questions.
- Students rewrite literary texts into contemporary idiom or present them with sound accompaniment or through visuals.
- Guest speakers who have taught in other countries are invited to share their experiences of working in education in other cultures. Students are given varied opportunities to reflect on the potential of language in their own lives in a literary, dramatic or visual form.

. . . accept and respect the unique language of each student and provide for language growth . . .

- Using the various drafts of a piece of writing, a student explains to the teacher, in a conference, how the writing took its final shape.
- Marking procedures, such as grading of a portfolio of work or positive comments, are used to support and encourage language learning and a positive self-concept.
- Classroom presentations are responded to in the form of notes from students about what was effective, as well as formal evaluation by the teacher.

. . . opportunities to enlarge their experiences, including direct experiences and those obtained vicariously through listening, reading and viewing, and help in finding and using language to clarify and organize their thinking and feeling about their experiences.

- Students complete inventories, research a career with help from the school counsellor, interview people in that career and write about their future plans. Through teacher conferences and peer response to writing, students list goals for their own writing development and evaluate their progress toward the goals.
- Listening to the teacher read *Oliver Twist*, talking about the book and their understanding of it and writing about their personal response becomes a thread through the first month of school to which other language arts activities can be tied.
- Choices of novels have been provided for group work. After reading, the students share with the class a project that communicates their own responses. The teacher collects information on preferences, skills and talents to use for subsequent planning.

. . . continuous building from concrete experiences and discovery toward more abstract study and learning.

- A focus on messages about our world and the Elizabethan one, as well as an emphasis on enjoyment in Grade 10, can become the base for more complex student-initiated work with Shakespearian plays in the later grades.
- Students follow step-by-step proofreading guides, which identify principles and common problems, to correct next-to-last drafts of their own or other students' work. Later, they are assumed to proofread their own work unassisted, using any system that works for them.
- After exploring their own responses, students compare and analyze different responses to the same work written by students in the class or by published critics.

. . . maintain the link between the learner and what is to be learned . . .

- Time is provided for students to explore life experiences that relate to literature, before reading, during reading and/or after reading throughout the program, using groups, journals, notebooks or other means.
- A central community issue has been used as the base for a thematic unit involving extensive interviewing of citizens with different viewpoints, and in-depth work with literature and media related to the issue. Insights are communicated to government leaders and the community through publications.
- In a thematic unit on decision making in the future, students read and view material which they relate to their own current situation and options for the plans they will make.

. . . a balance that allows for a communication of understandings, ideas and feelings; social and personal development; and mediation of thought processes.

- After reading self-selected novels or non-fiction titles, students write about what they have learned as individuals from reading the books. As well, they share their reading through informal book talks with emphasis on the human potential related to the reading.
- A class anthology of student writing, widely shared, encourages more writing, in class and out, with an increased interest in innovation, polish and readability of subsequent writing.
- Students use reference tools in specific acts of constructing and expressing meaning so as to be as precise as possible in their work.

Language functions throughout the entire curriculum.

- A library orientation assignment, directly related to a unit of work, and cooperatively planned with the teacher-librarian, is set to involve pairs of students solving specific research tasks in order to learn how to use resources in the collection.
- A school builds Uninterrupted Sustained Silent Reading into its daily program to encourage everyone to read regularly.
- An English teacher, a social studies teacher and the teacher-librarian plan related experiences for students that use assignments designed to fit both programs of study, with an emphasis on reading and writing literature in English, and on reading and writing explanatory prose in social studies.

. . . quality and flexibility in the use of language and communicate with increasing maturity, logic and clarity.

- Students learn a variety of strategies to use when planning and drafting their writing and learn to anticipate a reader so that the evolving texts are crafted to convey intended meaning to an audience. In language arts activities, students explore and clarify their ideas by analyzing, interpreting and evaluating.
- Through analysis and evaluation of Mark Anthony's famous speech, students consider the power of oratory and its ability to persuade.
- Students review their own writing folders regularly to consider their developing command of language and evaluate, with their teacher's help, their progress toward independence. They also initiate study of areas where they need help, and request assistance with those language skills and processes that they need.

Through talk, students learn to organize their environment, interpret their experiences and communicate with others . . . to check their understandings against those of others and to build up an objective view of reality.

- The use of small groups without set tasks is used regularly for students to ask questions, share perceptions, solve problems and help each other with their learning. In language arts activities students interact within a wide range of contexts to construct and express meanings.
- After extensive work on accepting others' views and on developing their own, students view a film, which will generate diverse opinions, and then talk about their differing responses.
- Students, each taking a part in a play, read the play aloud in a small group, stopping to work with comprehension and response as they see them to be important.

Through writing, the student can learn to clarify thought, emotion and experience, to share with others . . . to become sensitive to different purposes and audiences in communication.

- In the production of a class anthology, students write imaginatively, work through the writing process, read and evaluate writing, organize material, work with design and layout (and perhaps illustration), create a title and read and share the product.
- Students are asked to write a composition in which they analyze what they have learned about expressing themselves, orally and in writing during the course, with specific reference to their successes and their development.

- Students create picture books to share with Grade 1 children for whom the books were intended. At a special event in the elementary school, parents are invited to participate in the book celebration.

. . . a mass media literacy through an intelligent exploration of how ideas are conveyed and through discriminative reaction and personal use of media.

- Videotaped presentations are analyzed and students write about how the use of audio and video recordings could assist them in the process of preparing their next presentations. Equipment is made available.
- When novels such as *Fahrenheit 451* and *1984* are read, issues related to censorship, language and thought, and freedom of expression are explored.
- Films are responded to throughout the language arts programs and analyzed for ideas and presentation of those ideas. Film and print literacy are connected by the teacher through relating out-of-school film and television viewing to in-school viewing.

Literature is an integral part of language learning . . . many opportunities to experience and respond to literature and access to a wide variety of literary material . . .

- While reading *Taming of the Shrew*, students talk about power, humour, parents' motives, men and women, siblings, happy endings; a film version and a trip to a theatre are planned into the unit.
- In small groups, students discuss a pair of poems and their individual responses to them through sharing their own responses, clarifying them and finding patterns in the responses.
- After a panel of guests with differing viewpoints on a work present their views and defend them, students discuss what factors affect response to literature, based on the guests' presentations and their own responses to literature they have read.

. . . lifelong applications of language arts skills . . .

- Graduates of the school visit to talk about the importance of language in their current educational programs or jobs.
- A project for students to interview important people in their lives about leisure time is the base for experiences with classroom reading and media as well as field trips to local theatres.
- After students have written letters to compliment and to complain to two different companies, the letters and replies are posted in the classroom.

STARTING POINTS: THE TEACHER

Each English language arts teacher is an individual, with particular strengths and style. Because knowledge of the language arts and how to teach them is complex, the teacher is a professional in working with students and in implementing the program. The assumption that "we all speak English and went to university, so anyone can teach English" is a fallacy. Teaching English today is a complex but nonetheless rewarding undertaking. Students, their language development and their discoveries are the ongoing rewards sustaining the work that accompanies teaching language arts.

THE ROLES OF THE ENGLISH LANGUAGE ARTS TEACHER

Learner	The English teacher is a continual learner, developing knowledge and experience in the areas of English language arts and its teaching.
Role Model	The English teacher functions as exemplar of sophisticated and flexible language in action, as an involved literate person and as a human communicator.
Initiator	The English teacher initiates students into new uses of language and new experiences with literature, and initiates learning events in the classroom.
Planner	The English teacher plans the program for the students at the classroom and/or school level.
Responder	The English teacher offers personal feedback to students. The teacher assesses their language development and their progress toward course goals and personal goals.
Expert	The English teacher uses professional expertise to assist students to develop their linguistic resources.
Collaborator	The English teacher works with students to assist them in their learning and works with colleagues to improve the teaching of English.

Within the classroom, these roles can be seen in the varied activities teachers provide, in the lessons they teach, and in the ways in which they respond to students. Through out-of-class preparation and marking, as in classroom interaction, English teachers learn, model, initiate, plan, respond, share expertise and collaborate. The interconnections among the roles can be seen in the following examples of classroom contexts.

CLASSROOM CONTEXTS

The program of studies lists concepts and skills separately by strands and by grades in the form of objectives. In an integrated English language arts class, there is usually a multiplicity of skills and concepts in action rather than one objective being addressed. Four examples of classroom practice are described and analyzed to show the concepts and skills from the programs of study that are in use.

Sample Classroom Context: English 13

Half of the students are in the library, reading books of poetry that the teacher-librarian, Ann Melnychuk, has displayed on two tables. Because she has previously shown all the students where poetry titles are shelved, one student browses there. In the classroom, Joan Hasan, the teacher, is asking individual students about their search for a poem for oral interpretation. The classroom tables are also covered with poetry books. The students from the library return to the classroom for a 20-minute mini-lesson on preparing and presenting an oral interpretation of literature. Miss Hasan provides a checklist and shows three videotaped oral interpretations filmed last semester.

English 13 skills:

- distinguish poetry from prose and drama
- read literature for enjoyment and stimulation of imagination
- use skimming
- observe courtesies of a good listener
- increase confidence . . . in oral reading.

Sample Classroom Context: English 10

Al Gagnon stands beside a stack of novels and non-fiction titles he has collected from the book room. "Today we will begin to read books and to write about them in our reading journals," he begins. Distributing scribblers to the class, he asks whether any students have previously kept reading journals. On the blackboard, he notes key words the students use. After explaining his expectations, he begins book talks about the titles he has brought. Students who have read these books add their comments. For the next forty minutes, everyone reads. Mr. Gagnon directs students to their writing by suggesting they write about "the book so far." He stresses avoidance of retelling the plot, and suggests they consider expectations set by title, cover and book talk. Journals are left on his desk for him to read.

English 10 skills:

- observe the courtesies of a good listener
- use personal writing to express and clarify thoughts and feelings
- read for enjoyment, stimulation of imagination, understanding.

Sample Classroom Context: English 23

While the class works on pieces of writing, the teacher sits beside Kathryn at the writing table listening to her read her draft aloud. Bill Olson laughs at the humorous last line, then invites Kathryn to identify what help she wants. Over the next five minutes they talk about her work and about writing in general. He shows her the section in the handbook related to the development of ideas and suggests how she might use the information in her editing. Throughout the conference, Kathryn takes notes about her draft. Mr. Olson also is writing in his anecdotal records. They end the conference by briefly reviewing both sets of notes. As Kathryn returns to her place, Si, another student, brings his draft to the writing table.

English 23 skills:

- recognize where information is needed and incorporate it
- identify inadequate development and improve on the thoughts expressed
- produce a revised version
- use effective listening techniques
- express thoughts clearly when revising.

Sample Classroom Context: English 20

The bell rings while students are chatting excitedly. Props and costumes are assembled. Scripts ready. Students are staging their own versions of scenes they have written after reading their Shakespearian play. Each scene is introduced by a group member. The scenes range from modern language adaptations to parodies. After presentation, group members answer their classmates' questions about their work. The teacher, George Cardinal, writes evaluation notes throughout the class period while students complete feedback checklists for presenters. During the 63-minute class, five groups present their scenes. The remaining two groups will present tomorrow. In the last few minutes of the class, the teacher reminds students of the due date for their formal critical essays and announces that the next lesson will be about selecting and using evidence.

English 20 skills:

- increase enjoyment, knowledge and appreciation of literature
- enjoyment and stimulation of the imagination
- share thoughts and feelings through writing
- sensitivity to both verbal and non-verbal indicators of intent or attitude.

Sample Classroom Context: English 33

The class is reviewing business letter form with Chris Kass. After all questions are answered, students turn to their assignment sheets to begin writing letters of compliment and complaint. Mrs. Kass circulates around the room, answering questions and clarifying information as the students draft their work. Time is provided for peer response to first drafts. Before the bell rings, Mrs. Kass reminds students that the next two periods will be in the computer lab, that she will be available for conferences there, and that they should bring reading materials in case they have time to read.

English 33 skills:

- write clear, concise business letters using a courteous, businesslike tone
- limit a subject quite independently and provide sufficient materials for their purpose
- listen actively for theme and main ideas, and organize and review these
- seek clarification of information not understood.

Sample Classroom Context: English 30

Mona MacPhee is introducing the concept of artistic unity by having students review their reading notes in order to answer the question on the blackboard: "How do we know what elements of literary form to discuss in a work we are reading?" In clusters of two or three, students try out hypotheses and review evidence, while Ms. MacPhee observes the work. After each group reports, the class reads a new poem together, applying the ideas suggested. A definition of artistic unity is presented by the teacher. After questions about this concept, students return to their groups to relate classmates' ideas and artistic unity to their discussion. A lyric film, screened earlier in the unit, is shown again in this context. Students use a web provided by their teacher to jot notes about purpose and techniques. While they work, Ms. MacPhee considers whether or not to provoke thought by presenting some post-modern poems that are deliberately fragmentary.

English 30 skills:

- understand concept of artistic unity
- demonstrate facility in groups as both a member and a leader
- share ideas in large groups
- discuss artistic unity in film.

Excerpts from:

The English Coalition Conference
Assumptions, Aims and Recommendations of the Secondary Strand

National Council of Teachers of English

Recommendations

Students and learning are at the centre of any discussion of what English studies should be or how English should be taught. At the most general level, secondary schools aim to help children develop into competent, knowledgeable and self-confident language users. Such students *learn about* language; they *learn how* to listen, speak, read and write; and they *learn why* language and literacy are central to their lives.

The following recommendations for curriculum, teaching practices and institutional support guide teachers, administrators, teacher educators, policy makers and others who strive to build exemplary secondary school language arts programs.

Curriculum

1. Assure that the English curriculum must be flexible enough to adapt to important outside influences and events and to relate to the ways language is used throughout the curriculum.
2. Emphasize both content and process in the curriculum. The English curriculum is concerned both with what students need to know and with what they are able to do. Process is taught in a holistic way, stressing skills as part of an overall process, not in isolation or as ends in themselves. In a similar fashion, the content of the language arts curriculum does not focus on particular facts, lists of literary works or characters, rote definitions of literary terms, or isolated language or literacy facts. Rather, content gives meaning to English instruction by providing an idea-oriented curriculum.
3. Study a variety of complete works of literature, as well as a wide variety of other texts, such as student writing, television, advertising, video, specialty magazines, film and technical reports.
4. Invite students to read deeply in our diverse literary tradition, including writing by men and women of many racial, ethnic and cultural groups.
5. Teach higher-level thinking in conjunction with the regular English curriculum not in isolation.

Teaching Practices

1. Define the normal teaching load for teachers of English as four classes of twenty students.*
2. Group classes heterogeneously in order to provide equitable educational opportunities for all.
3. Provide multiple opportunities for students to work together, serving as readers and consulting editors as well as writers and allowing teachers to act as facilitators.
4. Promote writing by providing opportunities for students to write for a wide variety of purposes and audiences and by making available a wide variety of writing materials and media.
5. Treat problems of usage in terms of the social implications of particular choices rather than as forms that are correct or incorrect.
6. Provide multiple opportunities for students to use the arts of language rather than to memorize rules about them.

Excerpts reprinted with permission of the National Council of Teachers of English.

*This recommendation refers to a non-semestered school year.

STARTING POINTS: THE STUDENTS

The statement of principles relating to the nature of learners and language learning provides the theoretical framework for the language arts program from Grades 1–12. It begins with a series of statements about students. That emphasis is consistent with research in language development which echoes Dewey's maxim: "We must begin where the child is. There is nowhere else we can start."

The program of studies describes skills to be acquired by students in specific English courses, but different students will develop these skills in different orders and with different degrees of success. Teachers need to work with the students they meet to help them to develop toward these competencies. Since meaningful contexts of language use are believed to be central to language learning and development, the teacher should plan contexts and select materials that will be appropriate to individual students and the community.

STUDENT DEVELOPMENT AND NEEDS

Many English teachers use a form of individual profiles to collect information about the students they will be teaching in a course. A sample of such a form is available on page 85 in the *Senior High School Language Arts Curriculum Guide* (1982). In addition, samples of language performance (response to an unfamiliar literary text or several texts, oral reading, samples of writing, observations of small group and informal oral presentations) are frequently collected during the first several classes in order to understand the performance of individual students across several tasks, and to begin to understand the needs of the whole class. Such sources of information are helpful in providing a language arts course that will address the diversity found in most classrooms.

Examples of some of the students who might be found in the same high school English classroom:

Aynour:	Reads widely in non-fiction, "hates poetry," has kept a journal since Grade 2, cannot be heard from the back of the classroom, avoids group work, completes any writing assignment confidently, questions activities and assignments with "Will this be on the Grade 12 exam?"
Carl:	Reads motorcycle magazines and likes the music of the sixties. Writes songs. Missing two pieces from writing folder. Surface features of language show little control. Editing and proofreading not evident. Spoken dialect differs from standard English. Quiet and passive in class. Engaging storyteller.
David:	Reads speculative fiction. Won a writing competition for a story written in Grade 9. Also writes poetry and plays at home, mostly satire or science fiction. Writes precisely and clearly. Speaks confidently. Sense of humour.

Kate:	Asks why English is a required subject, does not watch television, likes social studies, on school newspaper and debating team, reads two newspapers daily, and books "only in the summer" (no titles listed as recently read or as favourites), speaks Cantonese.
Lasha:	Likes all kinds of music and movies, takes acting classes and has done costume design, enjoys creative assignments, develops arguments well through details, likes French and Ukrainian, asked "Can we put on plays?", reads widely, asks for titles of recommended books from classmates and teacher, often home ill (reads then, too), works slowly.
Maria:	New to the school. From Chile. Quiet. Having difficulty with all assignments. Reads widely in Spanish. Lists Borges as her favourite author. Mother coming to school for interview, along with an interpreter.
Michael:	Attended three plays at Stratford last summer, likes oral presentations, lists horror movies as his favourite entertainment, "watches a lot of TV," resists writing, expresses himself correctly but tends to assume others "know what he means."
Nicole:	Reads romance novels ("two or three a week"), stops writing whenever she cannot spell a word she wants, took an advertising option in junior high, seems uncomfortable with any oral formal or informal activity, but carefully asks for help when she needs it.
Stephen:	Compulsive and fast reader, little recall of details but appreciates whole text and some literary techniques, uses language precisely, quiet, wants logic in what he reads and writes, likes science and math, chess champion, reads and writes satire, achievement oriented.
Tran:	Two years in Canada, first language Vietnamese, works hard to understand tasks, has difficulty comprehending literature (because of background knowledge, vocabulary, structures), expresses feelings poetically and attempts to clarify thoughts but linguistic structures and diction cause many errors (works 40 hours per week).

MEETING OTHER STUDENT NEEDS

English as a Second Language (ESL)

Increasing numbers of ESL students and those who have graduated from ESL classes are now present in English 13-23-33 or 10-20-30 courses. Such students often present special challenges for teachers. Working successfully with ESL students requires teachers to recognize that students will be developing competency in a variety of language skills. At the present time, there are three high school English courses for ESL students; 10A, 10B and 10C. The 10C transition course document may prove most helpful in integrating students into the regular English program. Strategies for teaching students with ESL needs can be found in companion Alberta Education documents. Please refer to the "Other Related Alberta Education Documents" section in the Appendix for a listing of these program documents and related materials. Alberta Education is also developing a teacher resource manual for Grades 1-12 to help teachers integrate students with ESL needs into the regular programs. The "Alberta Education Resources" section in the Appendix provides telephone numbers of the regional office consultants of Alberta Education who could provide additional information.

Integrated Occupational Program (IOP)

The needs, abilities and interests of some students may best be served through the Integrated Occupational Program English language arts courses. English 16, 26 and 36 focus on enhancing student self-esteem through successful learning experiences, developing language skills in meaningful, everyday contexts and applying language learning to present and future employment-related experiences. Information about teaching strategies, course content, expectations, evaluation methods and other related materials is provided in the program of studies/curriculum guides and teacher resource manuals developed for each course. Please refer to the "Other Related Alberta Education Documents" section in the Appendix for a listing of these program documents and related materials.

The students in any class have different developmental levels and different needs. They each have unique strengths and problems that can be built on within the classroom program. Collectively, they can help each other develop, with teacher support and guidance.

The language arts classroom is a community of learners, whether teachers work to create a community or not. The culture of the school has values, attitudes, rituals, patterns of action, mores and linguistic principles. English teachers can shape a community with values of active learning and discovery; involvement with literacy, language and media; refinement and flexibility of language use; and literary engagement. Within such a context, individual differences can thrive, if such differences are also fundamental to the ways teachers and students work together for language development.

Post ESL—New to English, But Not New to Life!

Kurt Moench
Forest Lawn Senior High School
Calgary

An increasing number of students in our senior high schools have learned English as a second language (ESL). In the 1980s, the majority of immigrant students coming to Alberta have been from Asia and Latin America. Many of these young people are refugees who must make tremendous social, cultural and linguistic adjustments to cope with life in contemporary urban society.

Although each student comes with a unique personality and educational background, we have been able to make a few generalizations about immigrant students from our experience teaching English to new Canadians during the past decade.

Post ESL students are often:

- accomplished language learners—they know two or three languages
- not totally fluent in English
- better at receptive skills than productive skills
- knowledgeable about their own culture and personal experiences
- unfamiliar with our myths, fables, heroes and archetypes
- unfamiliar with our regular classroom routines and expectations
- not used to collaborative, cooperative, independent or experiential learning.

This knowledge has had an impact on the way we teach English in our schools.

1. Don't ignore the fact that these students are accomplished language learners. Celebrate the language they have and help them to see that new language includes a new cognitive framework.
2. Within the context of the students' own writing, reading and talk, put more stress on the "basics"—syntax, semantics (particularly idioms) and pronunciation. Help students identify and work on special problems.
3. Ask students to share stories from their culture and personal experiences, and seek out teaching resources that reflect contemporary multicultural Canadian society.
4. Spend as much time as possible establishing the setting and context for the literature. Don't assume cultural knowledge.
5. Encourage students to speak and write both in and out of class. Help them to move from personal narrative compositions to critical, reflective writing.
6. Monitor written and oral instructions to ensure that new students understand expectations.
7. Give workshops on both independent learning and group work. Teach students how to show respect for one another despite different attitudes, values, experiences, languages and racial backgrounds.

By keeping these things in mind, we help students in our classes and encourage them to continue their English development to the English 33 or 30 level.

Allegory of Gold

Beryl St. Germain
Onoway Junior-Senior High School
Onoway

As a first-year language arts teacher and Native counsellor, I can happily say that I am finally recovering from my trial by fire, and although my belief in my own wisdom is a bit charred and smoldering, it is still basically intact, as is my optimism about teaching. Because of my forty-plus years of life experiences as a Metis, and my limited experiences as a language arts teacher, I choose to share a brief account of some of my reflections as a student with a Native ancestry, rather than as a teacher, in the hope that these thoughts may be of some help to my peers who teach Native students.

I have often speculated on the reasons for the low self-esteem and self-defeating actions or failure mode that I have observed in so many of my Native brothers and sisters, and that I have fought so hard to avoid in myself. When I finally became an education student at the U of A, I purposed to find an answer.

During a sociology course, a paraphrase of Socrates' "Allegory of Metal" caught my attention. Socrates, sheepishly, asked one of his students if he thought that the citizens of Athens would believe that they were born gold, bronze, or iron. The student quickly replied that Socrates should feel ashamed of his idea, and that the citizens of Athens would not believe such a story, but that their children might, and that their children's children would. The root cause of much discrimination and suffering in our world is portrayed in Socrates' "Allegory of Metal" and I felt that this could be a key to my cause-and-effect question. Begging writer's license, I share my version of Socrates' allegory, from the point of view of a Native storyteller. Please listen with the heart's ear.

> My children, many moons ago, from a place many days distant, an Elder named Saw-Crow-Tease told a tale about Mother Earth's birthing of us. His sleep has not been peaceful since that time because he spoke with "forked tongue." The red man and the black man were born, he said, as "bronze" and "iron," while the white man was born as "silver," and the yellow man was born as "gold." Only a few of our Elders remembered the truth, but whispered it only among themselves until this day. However, I overheard them, and I tell you, my children, that Mother Earth gave birth to only gold children! Some children were dark gold, others were white or yellow gold, and others were pink or unpolished gold, but all her children were equally precious to Mother Earth.

> I heard the whispers of our Elders, my children, and the talk of our white teachers at university as they read to us about the Elder, Saw-Crow-Tease, and I am telling you the truth, you are burnished gold!
>
> I know your heart does not believe this yet, but as you live, and work, and grow in wisdom and age, and take hold of your life, you will believe more and more that, possibly, you are gold. And your children will believe they are gold, by your example and by your telling of the tale of gold, and your children's children will live, work, and die as people of gold. Then Saw-Crow-Tease will rest in peace at last, because the harm of his tale will be undone.

As a child, in spite of the acts of discrimination I had to contend with, school was my haven, as it is for many students, Native or otherwise. That was the place where I received dignity, approval, and love—from some very special teachers. It was their words of encouragement that, finally, gave me the courage, after twenty-plus years, to get a post-secondary degree.

Many of the Native students I teach and those I counsel have a true desire to succeed and to finish school. However, they face overwhelming odds just to to make it to school every day, as do many other students, but the Native students have to fight against generations of an ingrained sense of worthlessness. That is why the whispers of encouragement from one caring teacher: "You can do it, you are special, you are beautiful, you are worth it, always ask questions, you are precious, you are gold," will echo in a Native student's head long after the teacher has forgotten. I have learned that I have to deal with the way things are in each student's life, not the way I would like things to be. Most of the time, the present circumstances for a student outside of school can not be changed, but I believe that we can, possibly, change future circumstances for some, by the kind of dreams we help them to build and by believing that each student is gold. Many times, a teacher of Native students may experience despair, but please do not give up, because the success of even one student is priceless. You may not see the fruits of your labour, but, maybe in five, ten, or twenty years, your love and belief in that student may cause the gold to shine.

DEVELOPMENTAL FRAMEWORK

> "The aim of education is to develop the knowledge, the skills and the positive attitudes of individuals so that they will be self-confident, capable and committed to seeking goals, making informed choices and acting in ways that will improve their own lives and the life of their community." (*Secondary Education in Alberta*, June 1985, p. 7.)

How children and youths think, feel and grow affects how they learn best. During the past few years, knowledge about students' learning has increased significantly. This knowledge is very important to the development of curricula and teaching methods aimed at helping students realize their potential. The challenge is to use these new insights well. For some time, Alberta Education has been incorporating what is known about students' intellectual, social/emotional and physical growth into the curriculum. Through the ideas, examples and research contributed by many people, and through the careful consideration given by professionals and parents, the work has evolved into the Alberta Education developmental framework documents. Please refer to the "Other Related Alberta Education Documents" section in the Appendix for a listing and description of these documents.

Within any class, a range of cognitive and affective growth will be seen. Ongoing concern for the most appropriate learning activities, resources, choices, and goals will help English teachers meet student needs. Because Alberta's high school English language arts program is process oriented, student development becomes fundamental to progress and learning.

Rather than "diagnosing" problems, a developmental model celebrates growth and achievement by encouraging further growth and achievement. Books which show such learning in action are described in the feature "The Professional Shelf," found throughout this manual. For example, Tom Romano and Nancie Atwell both describe growth in writing in their classroom. See the professional shelf on p. 141 for those listings. Jack Thompson and Patrick Dias show growth in reading/response in books listed in the professional shelf on p. 108.

CHARACTERISTICS OF ADOLESCENT DEVELOPMENT AND THEIR RELATIONSHIP TO ENGLISH LANGUAGE ARTS

Mid Adolescence (Senior High Students)
Approximately Grades 9–12

In terms of COGNITIVE GROWTH

Most students will still be functioning at the concrete operational level. To develop formal operations:

CHARACTERISTICS OF THE LEARNER	IMPLICATIONS FOR THE LANGUAGE ARTS TEACHER	EXAMPLE ACTIVITIES
	The teacher:	
1. Representation Students become able to represent or see things in terms of possibilities or hypotheses.	• encourages all students to contribute ideas and to consider optional possibilities	• students provide alternative views of character motives • students develop varied drafts that change point of view, style or focus
2. Reasoning Students develop their ability in terms of verbally stated hypotheses and propositional logic.	• provides opportunities for students to articulate and debate ideas	• students, individually, write a character analysis and compare and defend choices made
3. Operations Used Students learn to use combinational analysis and permutation systems.	• provides experiences and activities that promote thoughtful decision making	• working in small groups, students choose and perform a literary work
4. Logical Rules Students become able to coordinate multiple sources of information or logical rules.	• provides activities that encourage the development of organizational skills	• students research documents, journals, articles, to build background for novels and plays
5. Time Frame When students become able to hypothesize and deduce from their hypothesis, they are more able to go into the past or the future.	• challenges students to develop the self-discipline necessary to realize tasks within given parameters	• students prepare a time line for class anthology deadlines • students compare Elizabethan times and contemporary issues as both relate to a chosen Shakespearian play
6. Awareness Students begin to develop the ability to examine, analyze and reflect upon systems.	• provides increasing opportunities for analysis and reflection upon work of self and others	• students analyze their own writing and set goals for improvement • students evaluate their own contribution to a small group and the group's working process in completing a task

continued

CHARACTERISTICS OF THE LEARNER	IMPLICATIONS FOR THE LANGUAGE ARTS TEACHER	EXAMPLE ACTIVITIES
In terms of AFFECTIVE GROWTH		
1. Self-Identity Students seek to establish personal, ethnic and career identities. Their sense of self is more realistic, incorporating positive elements and those needing improvement. Students develop independence and autonomy.	The teacher: • plans occasions where strengths and differences can be shared and celebrated	• students read and offer feedback on one another's written work • students explore self in journals or folder writing • literature which addresses cultural differences is discussed and written about
2. Emotionality Students begin to gain more equilibrium and balance in their emotions, and more control over them. Students attempt to exercise more independence.	• creates many and varied opportunities for students to experience leadership roles	• students devise class rules for varied activities (groups, "silent" reading, etc.) • students analyze their success in group tasks
3. Social Interaction While peer relations remain strong, students develop particular friendships and become more sensitive to the needs of others. Interactions with the other sex become significant.	• plans to have students work within varied and mixed groupings	• students share writing as drafts and final products in teacher-chosen groups • students pick a partner to talk about the value position in a story
4. Moral Development Students continue to exhibit a variety of moral stages reaching to formulation of their own moral principles to guide behaviour, perhaps including recognition of the idea of a social contract.	• plans exercises and activities that create opportunities for students to examine alternative behaviours.	• students explore alternative endings for a literary work and evaluate the value positions inherent in each

Adapted from the *Teacher Resource Manual Drama Senior High School*, Alberta Education, 1989, p. 19–20.

CREATING CLIMATE

If language learning is to take place actively, then a physical layout that invites and celebrates reading and writing, encourages student interaction, emphasizes work spaces and access to resources, and demonstrates that the values of language is desirable. This context is harder to create, if the teacher moves from classroom to classroom.

Setting Up the Classroom

How does the arrangement of desks or tables contribute to:
- student interaction?
- writing in class?
- reading in class?
- conferences?
- class presentations?
- teacher lessons?
- preferences in learning style?
- using media?
- varied simultaneous activities?
- classroom management concerns?

Would you like to be a student in this classroom?

What messages about the subject of English language arts are communicated?

What can be done to create a pleasant climate for learning in this room?

What messages do you want to communicate about learning?

What impression do you want to create about knowledge?

What physical layout will best suit the realities of the situation and your intentions?

Where will you locate:
- samples of student work?
- reference tools?
- materials?

What will you do to create classroom atmosphere using student work; posters, material displays and other means?

EMOTIONAL SAFETY

Language arts deals in part with physical and affective exploration. Given the wide range of physical and social/emotional development among adolescents, learning activities must be carefully planned with safety in mind. Teachers may be held liable for negligence of safety policy, regulations and practices.

Sensitive Activities

> **"A Child may be . . . emotionally injured if he or she is exposed to improper criticism, threats, humiliation, accusations, or expectations."** (*Information on The Child Welfare Act (Alberta) and The Young Offenders Act (Canada) for educators, parents, and students* . . . available from Alberta Education.)

The language arts teacher must carefully assess planned activities with this in mind and should never force students to participate in activities that are genuinely, emotionally threatening to them. This sensitivity must be particularly acute early in the year when students may be more unsure of themselves, their teacher and peers.

Disclosures

There may be occasions during interactions between language arts students and their teachers when students reveal elements of their personal lives that appear to put them in jeopardy. This information might appear in the form of journal/logbook entries, behavioural preoccupations, or personal confidences.

Legal Obligations

The language arts teacher must understand legal obligations in order to respond appropriately to these situations.

"The Code of Professional Conduct" states that:

> **"The teacher treats pupils with dignity and respect and is considerate of their circumstances."**
>
> **"The teacher may not divulge information about a pupil received in confidence or in the course of professional duties except as required by law or where, in the judgment of the teacher, to do so is in the best interest of the pupil."** (*The Alberta Teachers' Association Members' Handbook*)

The Provincial *Child Welfare Act* states that anyone:

> **". . . who has reasonable and probable grounds to believe that a child is in need of protective services shall forthwith report the matter to a director . . ."** of Alberta Social Services. (*Information on The Child Welfare Act* — Alberta Education)

Also, anyone who does not report the matter to a director of social services:

> **". . . is guilty of an offence and liable to a fine of not more than $2,000.00 and in default of payment, to imprisonment for a term of not more than six months."**
>
> **"Also, the Act provides that any director of Alberta Social Services, who has grounds to believe that a professional — such as a teacher — did not report a child in need of protective services, is obliged to advise the proper governing body of the occupation or profession."** (*Information on The Child Welfare Act*)

Local districts will have their own variations in policy and protocol regarding the reporting of sensitive matters. There will be documents pertaining to these with each school principal.

Adapted from the *Teacher Resource Manual Drama Senior High School*, Alberta Education, 1989, p. 25.

ALTERNATIVE COURSE SEQUENCES

In the "Rationale" of the *Senior High Language Arts Curriculum Guide* (1982), the intent of the English 10-20-30 and English 13-23-33 course sequences is stated:

> **In order to accommodate students with a wide range of abilities, needs, interests, and aspirations, the two-stream concept has been maintained, although it has been modified somewhat from the way in which it has sometimes been implemented. The diploma stream (13-23-33) has been designed as an alternative program for many students and the most appropriate one for the skill level of many high school students. For students of average ability either stream may be acceptable depending on the student's interests, attitudes and future plans. . . . It is not intended that one stream be a "watered-down" version of the other. Rather, the two streams are intended to be, for many students, two equally viable alternatives designed for different purposes. (p. 6)**

If some schools find that students do not see these two alternative course sequences as viable for their different needs and abilities, those schools might want to review their programs by asking some questions. Are both course sequences described clearly in the school handbook? Are there means to transfer from sequence to sequence? Are field trips and privileges shared equally across all courses? Are appropriate resources available? Do parents, students and school staff members understand the intent of the alternative sequences? Do junior high schools in the area understand the sequences? Such questions could be the basis of an action plan to improve the program in areas where a need to do so has been identified.

The current issue of the *Senior High School Handbook* lists regulations about recommended transfer points and graduation requirements. Students who want to move from the English 13-23-33 sequence into the 10-20-30 sequence must plan. Moving from English 33 to 30 is possible, but is not recommended. Examination of the statement of content will show several points of overlap in English 23 with English 10 and 20. For that reason, many schools suggest that students who want to complete English 30 but need more help in developing their skills move from English 13 to English 23 to English 20 and then enrol in English 30.

A third alternative course sequence, English 16-26-26, is now available for the Integrated Occupational Program (IOP) students who have experienced difficulty with other language arts courses, and w[illegible] require focus on increasing self-esteem through successful experiences with language learning. It may be appropriate for some IOP students to transfer to the English 13-23-33 sequence. Additional information about transfer points for students in this program may be found in *The Integrated Occupational Program Manual for Administrators, Counsellors and Teachers, Interim 1991.*

Some discrete examples of classroom practice have been provided in some parts of this teacher resource manual, such as the contexts on pages 17-19 and the sample units in Section 4. However, the usual approach has been to talk about teaching and learning based on the assumption that what is good in one course sequence is good in the other. Resources identified for specific courses contain materials and ideas that are appropriate for students in those courses. More generally, approaches such as journal writing, small groups, dramatic activities, oral presentations and critical thinking are appropriate and necessary for all. While the statement of content and resources differ from course to course, the underlying approach to developing the language arts does not differ.

Since there are several alternative course sequences, the placement of students into the most suitable course sequence is essential. Learning and teaching are more effective when the intentions of the courses are understood by students, parents, administrators, counsellors and other teachers.

Teaching in the "Real" World

Dorothy Walch
Fort McMurray Composite High School
Fort McMurray

Last October, I was airing my frustrations to a colleague concerning my English 33 class. I was concerned about my students' lack of responsibility in completing assignments, their "hit and miss" attendance, their seeming inability to understand anything written, and their complete boredom with the novels I had chosen. I was incensed that my students worked at part-time jobs for up to eight hours every night and then had the audacity to sleep through my class. I was aghast at their writing skills, and I was particularly concerned for these IOP students who would have to write diploma exams in January. I just couldn't understand why these students in English 33, as well as those in English 13 and 23, seemed not to take education seriously.

My friend (who probably had similar experiences of her own sometime in her career) gave me some wonderful advice. She said, "Relax! Enjoy your students. Listen to them and take it step by step." My frustrations with the class weren't doing either of us any good, so I started to examine my units, and then I began to change them.

Now, at the beginning of the semester, I have my students fill out an interest survey. This survey reflects what the students do in their spare time recreationally, and whether or not they have jobs, and if so, how much time they put into them on a weekly basis. I ask what films they've enjoyed and what type of reading they do. This information provides me with a guide for the content of the units I prepare. I try to make the literature to be studied and the activities planned as relevant to the students' lives as possible.

Perhaps my philosophy for teaching general stream students is somewhat more relaxed than for teaching matriculation students. Students in the 13–23–33 courses often hate English – mainly because they have experienced considerable failure along the way.

I want these students to pass, but they still must attend classes and do the assignments. I find I'm not so stringent on deadlines. I don't "dock" marks on late assignments, but I do expect them submitted within a reasonable time period.

I allow more class time for working on assignments because I know that homework is rarely done. I organize my units around various projects so the students can work at their own pace in a relaxed atmosphere within the classroom.

I try to spend as much time as possible conferencing with each student so they can verbalize their ideas. They need to talk about the assignment, and I need to help them focus on what they have to do.

I also have the students work on their assignments in a computer lab so they have that sense of satisfaction in seeing a neat and correctly spelled essay or project. I find that it is much easier to work with students on their individual problems in a lab setting.

Teaching general stream students is not really that different from teaching any other students. You want them to stay in school, and if possible enjoy the time spent with you, yet you want them to learn the basic skills needed once they graduate from Grade 12 and enter the work force.

So don't try to mould the students into something they don't want to be. Accept your students for what they are, enjoy their uniqueness, and you may find that the light at the end of the tunnel is often shining with stars.

Poetry: A Hunting Theme for English 23

Zanra Gargus-Lind
J. A. Williams High School
Lac La Biche

Non-academic students seem to find poetry more interesting when it is about something they enjoy. Planning to cover poetry in the fall during the hunting season can take advantage of students' current interests. Although this unit may seem to be geared to males, one must remember that many girls hunt or have brothers, boyfriends, or fathers who do. Whether students or teachers are for or against hunting, this unit allows for a variety of views.

Poetry Selections and Readings

"The Hunter" *The Book of Canadian Poetry*
"The Home Provider" *Stories in Rhyme: A Collection of Poetry* by Adrian Hope published by
Alberta Federation of Metis Settlement Associations
"The Archer" *Theme and Image 2*
"Wild Geese" *Poems for Boys and Girls*
"The Geese Go North" *Poems for Boys and Girls*
"To a Water Fowl" *Poems for Boys and Girls*
"Hunter's Lament" *Inside Poetry*
"The Wild Goose" *Canadian Stories of Action and Adventure*
Myth about the origin of the moose call *The Art of the Nehiyawak*
"The Hunter" poem from *Scholastic Magazine*
"Are Guns to Blame?" play from *Scholastic Magazine*
"Polar Bear and Rifle" Haiku *Themes on the Journey*
"I Remember the White Bear" *The Poet's Craft*
"L'Original" *The Poet's Craft*

Encourage students to respond personally, in journal writing and in sharing in small group discussions, to each of these literary pieces.

Address comprehension, figurative language, rhyme and imagery, as you would using any other poetry with non-academic students.

Speaking assignment: After students have read the moose call story, they are to create their own original stories about nature or hunting. These are shared with the class.

Viewing: Check for the availability of videotapes or films on hunting through your film centre or school collection. Have students view and discuss the points of view presented. Put up a bulletin board display of animals, etc.

Writing: Working in pairs, have students create an imaginary radio broadcast. Person A writes a letter to a well-known citizen who has expressed his or her own views and opinions about hunting and guns. Person B assumes the well-known person's identity, and replies (letter writing skills).

Group work: Plan an imaginary one-week hunting trip. Ask students to be realistic in considering supplies, transportation, safety, shelter, location and hunting strategies.

Journal: Have students give their opinions of hunting and gun control.

Poetry Writing: Have students write their own poetry about hunting or nature.

Listening: Invite a guest speaker, such as a Fish and Wildlife Officer. Have a mini-lesson on the constellation of Orion, the Hunter.

"Hey Teach, Why Do We Hafta Learn This?"

Patricia Drapeau
Austin O'Brien High School
Edmonton

So often, this is the question that greets the English teacher in the non-academic classroom. How does the teacher make literature relevant to the late twentieth century adolescent whose mind is usually on less intellectual pursuits? This is usually accomplished by fostering a positive classroom atmosphere that encourages rapport and trust, sets high expectations for the students and makes them want to meet the challenge. Literature is introduced and taught in a way that students can relate to and appreciate.

A positive classroom atmosphere is based on established guidelines and mutual respect. Break the ice by getting to know everyone. Have students interview one another and then introduce each other to the class. The teacher takes part as well. This strategy provides familiarization with students' interests, likes and dislikes and allows the teacher to choose resources that reflect the information collected.

Establish a code of conduct with the students that will set the expectations for classroom behaviour and participation. Encourage them to have high expectations of themselves. Make each individual feel that he or she is a unique resource in the classroom; make each one feel important; that his or her informed opinion counts. They will rise to the challenge.

Make the English classroom an interesting and exciting place to be. Make it relevant to the students' lives. Talk to them, and they will respond. Use pre-reading discussions that relate to their experiences and make them think. If teaching "The Yellow Sweater," a short story about hitchhiking, begin by asking if they've ever hitchhiked, or if they know anyone who has. A proliferation of stories will ensue, some of them positive, some negative. What were some of the negative consequences? They recount the details and are eager to find out what happens to those in the narrative. Conduct surveys in class before reading an essay on controversial issues, such as whether or not boxing is a sport or whether or not children watch too much television. Let the students hear each other's opinion before reading that of a professional writer. They feel reassured when they read an opinion that affirms their own, and enjoy one that offers a thoughtful challenge.

BEST COPY AVAILABLE

When teaching longer works, such as novels or plays, appeal to the artist, the film producer, the sound and lighting technicians, the cartoonist. With *The Last Canadian*, for example, if the students were making a movie, where would they set the scenes? Why? Out come the maps, a description of the terrain, a plotting of the physical point of view. Who would they cast as the main characters? What qualities would the actors have to portray? What should the characters look like? What kind of sound and lighting effects would they use? Tap into artistic talents; encourage them to visualize and sketch or paint characters, events and settings. Have students act out a scene in an unusual and different fashion: a rap session, a doll dramatization, a different setting (*Julius Caesar* in a mafia environment), a slang dialogue, a videotape commercial.

Poetry, too, can be an enjoyable experience. Have students bring in a favourite song, and explain why they like it. What do the lyrics say to them? What images appeal to them? What one line from the song tugs at their emotions? How does the music reinforce meaning? Have them write their own poetry. Start with concrete poems, and after illustrating several, brainstorm ideas and shapes, record them on the board. Let the class write one together, and then let them try one on their own. What do they want their epitaph to say? Try limericks, cinquains, lyrics—you will discover thoughtful, reflective poets in your classroom.

Whatever you teach, teach it at a level to which students can relate. They will continue to ask, "Hey teach, why do we hafta learn this?" but later they will add,"Could we do that again?"

An Open Letter to English 13–23–33 Teachers

Glen Kirkland
Language Arts Consultant
Edmonton RCSS District

Dear Colleagues,

Over the years, I have learned from many successful teachers that there are several important strategies one might use for English 13, 23 or 33 students. Below, described briefly, are four strategies that many teachers find helpful:

1. **Tailoring the program to the students.**

   The students who arrive in English 13, 23 and 33 often differ considerably in their basic language skills and in their comfort with reading and writing. Diagnostic teaching is especially important, if the teacher is to build a flexible program that challenges every student individually. After learning about each student's capabilities and interests, teachers can modify their programs accordingly, provide personalized assignments and confer with students to set individual skill goals that are both appropriate and achievable.

2. **Providing opportunities for students to work from strength.**

   Many students in the general diploma stream lack confidence as readers and writers. To ensure that students will become both able and willing to use language with confidence and skill, many teachers use strategies that are designed to encourage participation by having students work from strength. Teachers might, for example, make regular use of the following strategies: modelling a process to show students how to complete a task; modelling the product students are being asked to produce; giving students opportunities to rehearse a task with guidance, before they are asked to complete the task and be evaluated; providing students with opportunities to design their own assignments and select their own reading; and letting students choose their best work to be edited and evaluated, from a folder of work they have completed to date.

3. **Using groups to develop strengths and to provide support.**

   Once they are accustomed to working responsibly in small groups, English 13–23–33 students will find their peers can provide support and encouragement in classroom activities. Teachers can develop confidence in reluctant readers and writers by using groups for activities, such as comparing approaches to an assigned task, reviewing key concepts, summarizing main points, brainstorming ideas for writing and sharing responses to a selection.

4. **Motivating students to learn.**

   The preceding strategies will help to motivate students to participate in classroom activities and learning. In addition, teachers might want to use one or more of the following strategies: encouraging students to become imaginatively and emotionally involved in the reading, by choosing literature to which they can relate; selecting themes that are relevant to students' concerns about their past, present and future; and evaluating with an emphasis on proficiency rather than deficiency; e.g., in reviewing a writing folder, the teacher might begin by listing what the student can do; then, together, both might set a goal for improvement that is appropriate and manageable.

One of our goals as teachers is to develop, in our students, basic language competence, along with a disposition to use and enjoy their language skills throughout their lifetime. There are many other approaches to be shared and explored as we move forward in our teaching. May the ideas keep flowing through our conferences, our publications and our informal chats with colleagues.

Sincerely,

Glen Kirkland

Dealing with Split Classes

Gerry Crowdis
William Aberhart High School
Calgary

Teaching split classes requires some different strategies to those for teaching single course classes. Many experiences with a variety of split classes have provided information that might prove to be of some value for dealing with this particular educational challenge.

In dealing with a split class of English 30 and English 33, it can be worthwhile to use the age similarity in the students, and to bring the two groups together for common activities at several points in the course. In earlier, less successful experiences with split classes, I tended to treat the two groups as if there were an invisible wall separating the two sides of the room.

In a recent English 30-33 split class, the English 30 students studied the novel *1984* and the Shakespearean play *Measure for Measure*; the English 33 students studied the novel *Fahrenheit 451* and the Shakespearean play *The Tempest*. Each group explored a variety of themes in the respective novels and plays. However, when the study focused on the use and abuse of power, and on invasions of privacy, the groups found much to share. They could bring to the discussion ideas from the novels and plays being studied, as well as their own relative life experiences.

On some occasions when I have used this approach, informal small and large group discussions were employed as a means of sharing ideas. On other occasions, more formal, structured oral presentations were used. For example, a group from English 33 would give a presentation based on Prospero's use of Ariel to gain information about his enemies; a group from English 30 would give a presentation on Duke Vincentio's use of a disguise to spy on other people in the play. Students from both courses needed very little teacher guidance to see similarities in this aspect of the two plays. When examples from the two novels were added to the discussions, students also noticed that the spying aspect of the Shakespearean plays did not seem to be a moral issue. In the case of the two post-war novels, however, the morality of the information gathering has become a major issue.

This approach had a variety of benefits. A significant, if not entirely predictable, benefit was the desire of many students to read the works studied by the other group. Another major benefit was the mutual respect students from each group seemed to develop for each other's contributions to the class.

A Novel Assignment

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As a teacher having to teach English 20 and English 23 together, I have found the following novel assignment successful.

My English 20 students read *The Spy Who Came in From the Cold*. Their assignment, after a quick reading of the novel, was to produce a half-hour television program of the novel. They had to produce three 30-second commercials which had to be inserted into their program in the beginning, middle and end. The commercial topics were teacher chosen (education, community school, leadership). Appropriate music was also to be dubbed in when needed.

The English 23 students read *Flowers for Algernon*. Their assignment was to produce a half-hour radio play (since we have only one TV camera), with three 30-second commercials. Appropriate music was needed here also. These students were given a choice—the radio play or a comic book. (Two chose the comic book.) The time allotted for this activity was twenty 40-minute class periods. Teacher direction and advice was available during class, at noon, and after school.

The assignments worked well. Both groups presented their material in class on video cassette or audio cassette. The students enjoyed the activity and learned a great deal from it and from each other.

DEVELOPMENT: AN ORGANIZING METAPHOR

We often use language metaphorically to represent the ways in which we see the world. Words such as "accountability" and "benchmarks" in the world of schooling have their literal counterparts in the fields of numbers and woodworking. The words "levels of achievement" suggest other kinds of levels, ones that are more concretely measured and reported. The dominant metaphor underlying the English language arts program from Grades 1–12 in Alberta is one of growth and development. Examining our metaphors can help us to understand how they affect our thinking. Metaphors can enable, limit, or involve us in conflict. Therefore, content that has been identified, sequenced and assigned by grade, is different than had another metaphorical orientation been taken.

The concepts and skills that have been identified are oriented to processes that will help the students to be successful readers, writers, listeners, speakers and viewers through using processes that are appropriate to their developmental level. As students use these processes, they will be expected to improve their successes with language. The classroom community, available resources, peer assistance, cooperation and teacher leadership will all assist growth.

While development does not imply "mastery" of discrete subskills nor "later application," it does suggest that during the growth of the learners, their skills and abilities will be changing and progressing. Students are expected to improve their language arts skills throughout the program. Children are no longer expected to be readers and writers at some later stage of their schooling; now children are seen as progressing toward literacy even as they engage in it. The spelling skill of young children, for example, is now considered in relation to spelling development, rather than by application of adult standards before such standards are appropriate. By adult standards, the approximations of young readers and writers may be seen as deficits; in a developmental approach, such language is viewed as integral to later complex performance.

In high school, a developmental approach means that:

- schools will need to accept the range of students that attend them
- students are assisted to learn that which will help them meet the curriculum requirements of the program of studies for the course in which they are enrolled
- out-of-school experiences be considered in the planning of in-school learning
- attitudes and values related to the five strands be stressed in planning, teaching and class climate
- awareness of cognitive development be important in the planning of classroom activities and assignments
- language in meaningful contexts of use is central to classroom work.

What does each of these generalizations mean in terms of practice?

Schools will need to accept the range of students who attend. Within the English language arts program and within any one classroom, students vastly differ in skills, attitudes and experiences. Methods suggested throughout this section on development, and the sample units provided in Section 4, illustrate means of working with a range of students.

Students are assisted to learn that which will help them meet the curriculum requirements of the program of studies for the course in which they are enrolled. Many of the concepts and skills identified in the program of studies are developed over more than one year. Exploratory talk and writing, teacher-designed lessons, written assignments, and oral presentations involve individual and collective learning. The teacher's professional role of helping students learn what they most need involves ongoing judgments.

Out-of-school experiences should be considered in the planning of in-school learning. Teachers do consider student background in planning literary activities. The connection of *Romeo and Juliet* and the life experiences of students is often a framework for reading that play. Several new resources explore such connections explicitly. As well, writing, speaking, listening, and viewing can be related to out-of-school activities. Asking students what they do with language away from English class can help teachers build programs that assist development.

Attitudes and values related to the five strands should be stressed in planning, teaching and class climate. More than skills develop. Since lifelong involvement with the five strands is desired, classroom experiences will be important to affective concerns and community patterns. Enjoyment, appreciation, caring and confidence, for example, can and should be considered. The English 23 sample unit provides time, choice and space for attitudes to literacy to develop.

Awareness of cognitive development is important in the planning of classroom activities and assignments. Knowledge of cognitive development can help teachers plan for success. For example, writing a comparison essay is a complex cognitive task. Teachers can assist students by teaching them about comparisons and providing oral, group experiences in comparing before writing begins. English 20 seems to be a good setting for such work. The sample English 20 unit provides assistance in comparing literary works, while the English 30 unit builds on an assumed ground of independent comparison of literary works.

Language in meaningful contexts of use is central to classroom work. Student development of language requires the students to be engaged with language. Classroom activities should involve students in active use of the five strands and in reflection upon that use. The teacher articles show such activities in classrooms in the province.

Development implies that not all students will be equally advanced, but that all have potential for growth and that professionals know best what assistance is required in the context of individual growth.

PROGRAM PLANNING AND RESOURCE SELECTION

The program of studies provides guidelines for including several genres within a class, and lists resources to assist with the program. The teacher, school or district should choose the most appropriate organization and materials for the students being taught.

What factors influence choice of material for a language arts class?

- Developmental level and experience of the students.
- Student needs.
- Currently available resources.
- School and district policies about:
  - type and number of assignments
  - quizzes and exams
  - common texts.
- Availability of resources.

Some Examples of Planning and Resource Selection

Teachers choose for extra skill development those areas with which students are having the most difficulty as they use the language arts strands of reading, writing, listening, speaking and viewing. In one English 33 class, a teacher presents three mini-lessons on expanding thought and detail through the use of student writing samples (with the permission of the students involved). Students then work with the contents of their own drafts in order to polish one piece of writing. In another section of English 33, the same teacher covers a review lesson on development of thought and detail and works in more depth on organization in prewriting and revision.

A school district committee of teachers examines new resources and selects those that will be provided for textbook rental. Individual teachers choose what parts of the material will be explored and what skills will receive emphasis.

A teacher has a very strong English 10 class and wants to provide the enrichment and challenge of Shakespeare. After discussion with the department head, the teacher carefully considers the plays listed for English 10. *Romeo and Juliet* is chosen because of the connections between the ages and emotions of teenagers in the class and those in the play. Some of the other teachers decide to show a videotaped version when their students become interested, then follow up in their classes with readings of excerpts from the play.

Students in English 30 have been reading *The Great Gatsby* and writing in a response journal before the formal beginning of the unit in class. As they begin their class work on the first day, students are asked to write out the questions they have about the book. In small groups, students begin to explore those questions. The teacher collects a list of all questions to consider while the students watch two slide-tape programs about the 1920s.

In a small school, a teacher who teaches all the general diploma students reorganizes selections from two authorized multi-genre anthologies in order to diversify themes across the courses. A "33 play" is moved to English 23 because it is accessible to the students and is related to other works listed for English 23.

Ten programs (15 minutes each) from the ACCESS Network series *Canadian Literature—Authors* (BPN 243801-243825) are used in English 20 to introduce Canadian writers. Each student chooses an author they would like to read, from a reading list of the author's works available locally (and suitable for adolescents). Information is keyed into HyperCard (or another computer filing system) for use by students in other years. Students complete a written project and orally present a key passage. The style of one particular writer is analyzed in groups by the student-experts, using the specific passages selected by the students.

An English department identifies the specific focus for the courses within that school's English language arts program. Teachers select individual works that they consider to be most effective. Developing such course overviews takes time but encourages discussion about specific learner expectations and then assists in planning for teaching and in the choosing of resources.

DECIDING ON EVALUATION

Teaching developmentally involves ongoing evaluation as well as the summative reporting required to make judgments about a student's skills. The most important evaluation is that which will help students to grow and to learn. The statement of content identifies skills to be evaluated.

To teach effectively, it is important to determine the skills, interests and abilities of the students. English language arts teachers often begin their term with a unit that will help the students get to know each other. At the same time, the teacher begins to know the students as language learners. Determining student strengths and weaknesses early is important in order to know what concepts, skills and attitudes need emphasis. As well, individual differences soon become apparent. This approach is often called "diagnostic," but some teachers object to the connotations of disease or problem associated with the term. Whatever approach is called, teachers need to learn from the students themselves what their specific needs are.

The *Senior High School Language Arts Curriculum Guide* (1982) contains a useful chapter on evaluation. Chapter IV, pages 78–101, provides information on the following: some principles, choosing the means of evaluating, ongoing evaluation, informal evaluation, peer and self-evaluation, conferences, marking student writing, evaluating the five strands, and program evaluation.

The following documents have been developed by Alberta Education to assist the English language arts teacher in finding out what students can do.

- *Diagnostic Learning and Communications Processes Program*: A means to evaluate and teach students to expand their language use, developed for Grades 7–10 but easily adaptable for older students as well, with sample units for many subject areas.

  Note: This program is in development. The Student Evaluation and Records Branch, Alberta Education is field testing this program during the 1990–91 school year.

- *Oral Communication Evaluation in English 30 and English 33* (1990): Materials for evaluating speaking and listening at the Grade 12 level, which can be used for formative and/or summative evaluation. These can be adapted for Grade 11 as well.

- *Teaching and Evaluating Reading in the Senior High School* (1988): Strategies for identifying problems and assessing reading are presented. While addressed to teachers of Reading 10, many ideas are applicable to other courses.

The philosophy and statement of content address language in contexts of meaningful use. Thus, direction for evaluation is pointed to sampling students' language through class work.

Specific evaluation strategies have been provided for each strand later in this section where the individual strands are addressed. The sample units also provide examples of evaluation strategies for specific assignments, which can be adapted for other contexts. Some subjects lend themselves more easily to quizzes and tests than process-centred English language arts. Tests can be constructed that assess some of the concepts and skills listed in the program of studies. Others can only be observed in action and evaluated using professional judgment. The diploma examinations offer a model of summative (final) testing through the use of new readings, questions designed to have students think far beyond the level of recall, and writing assignments appropriate to the course. The exams, through the varied reading and writing tasks, survey what the student can do within the context of the exam.

Classroom assessments can and do collect more information about listening, speaking and viewing as well as other aspects of reading and writing. For more information about student diploma examinations, please refer to the "Other Related Alberta Education Documents" section in the Appendix.

Mark Books	Computer class lists make record keeping easier. Many teachers have moved to computerized recording and calculation by using one of the many programs available to them. No one standardized method of recording marks is best. Several teachers find that weighting the mark for each assignment is easy for record keeping as well as for students to understand how they are doing. The weighting approach has been used in the sample units provided later in this manual. The units are all computed out of a hundred marks. In a classroom, the number of marks per unit would relate to the length of the unit and the nature of work emphasized. Teachers new to high school English are advised to consult colleagues about how they set up their mark books before beginning to weight assignments and record marks.
Checks Beside a Class List	The teacher checks whether or not homework is completed, editing help has been provided and reading time is being used appropriately through a symbol system. One example is +(strong), /(present), –(not in place), a(absent). Such checks take very little time. When recorded consistently, they provide useful information for noting trends. This can be a separate checklist or combined with the one used for recording marks.
Anecdotal Records	Often used in younger grades, anecdotal records are useful with high school students, too. Generally, one page is allocated to each student and additional pages are added as required. Students can fill out the top of a sheet with their name, telephone number, interests, favourite reading/viewing/listening, etc. Students could be asked to summarize their progress at the end of each unit and set goals for themselves. The teacher can add notes on group participation, strategies observed while reading or writing, after presentations have been made and on days when excellent work is observed. Such records are very useful in assessing process and in talking to parents.
Writing Portfolios	Each student's writing folder is, in itself, a display of the writing skills and development of the writer. Teachers can analyze growth and encourage the student to record strategies that have proven to be successful.
Self-evaluation	Formal or informal self-evaluations provide the student's view of the learning and skill development. The teacher can place another judgment beside the student's when a difference of opinion exists. Students involved in the identification of criteria for evaluation and the setting of goals for improvement have been shown to increase their involvement and performance.
Peer Evaluation	Formal or informal feedbacks on small group work, presentations and editing help can be provided by other students. Teachers should decide whether to ask students to assign numbers to performance or to describe performance.

Students' ability to evaluate their own work is critical to building skills. At the beginning the teacher may have to suggest some of the criteria that are necessary to evaluate process and end product. However, student ownership in taking responsibility to establish and to contribute ideas as to what they think is important is critical to the process. Students will understand the process of what they are doing, if they feel a sense of commitment because of their contributions to the process. This will foster their abilities to evaluate their own strengths and weaknesses, which is the first step to being able to assist themselves.

PEER EVALUATION

1. a. Using the criteria established in class discussions, assess the criteria your group project or presentation fulfils.
   b. State and justify your group grade.
   c. Be prepared to discuss the group grade in a conference with the teacher.
   d. Try to reach a consensus within the group.

2. a. Conference with the teacher to assess the validity of the group mark.
   b. Reach a consensus and decide upon a final group grade.

3. a. Conduct a group conference to discuss individual grades, which should average out to the group grade.
   b. List and justify the individual grades.
   c. Try to reach a consensus. If a mark cannot be determined, leave it for later discussion.

4. a. Conference with the teacher to discuss individual grades.
   b. Students may wish to appeal grades in individual or group conferences.

5. a. The teacher should use his or her observations from working with the students during the units.
   b. Personal checklists of skills and content pertinent to the area of study and the class dynamics should have been formed to help with the observations.
   Note: Teacher can develop a checklist of process skills based on:
   - observations
   - discussion of the classroom dynamics
     e.g., listens attentively
     works cooperatively.

6. a. Students who do not contribute should be taken out of the group as early as possible after ample opportunity to support them has been provided.
   b. Independent tasks in the same area of study can be given to these students.
   c. Opportunities should be provided for them to rejoin groups after the unit is over.
   d. Students who are absent can be given time to complete contributions to the group task or can be given make-up assignments.

Source: Bruce Yama, *ProFile: Collaborative Learning*, Ontario Ministry of Education, 1987, Appendix B, p. 26. Reprinted with permission.

Curriculum and Examinations: Together or Apart?

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Note: The internal references in this article are to the orange pages of the *Senior High School Language Arts Curriculum Guide* (1982) that outline the skills and concepts expected of students.

In various ways, many teachers pose the question of whether or not the English 30 written response diploma examination supports the mandated 1981 *Alberta Program of Studies for Senior High English Language Arts*. A popular myth holds that it is not possible for exams to support curriculum, particularly if those exams are in language arts.

I will maintain that the Alberta experience contradicts that myth. The samples of student work distributed to schools in the fall of 1988 clearly show that students who succeed in passing the diploma exams (and achievement tests) in language arts demonstrate a wide range of the skills demanded by the program of studies. The best of students' examination writing far exceeds what could be a reasonable standard of performance expectation; some is publishable with virtually no editing necessary; much is highly imaginative and creative; all is thoughtful and perceptive; most is of significantly better quality than what the majority of us could have produced under similar conditions.

Nevertheless, the debate about exams and curriculum continues and sometimes continues in a context of incomplete knowledge. One of the perennial frames for expressing concern about the English 30 exam is that it appears to require a "critical" essay and thus in the views of some people is not supporting what is believed to be a curricular emphasis on "personal" writing.

It might be worth noting that, although the curriculum supports personal writing, it does not do so exclusively. Rather, the curriculum emphasizes the teaching of writing skills so that students will learn to write effectively according to their purposes and for their audiences.

What the curriculum document recognizes is that the various forms or "modes" of writing are not mutually exclusive. Clear, effective analytical or argumentative writing is strongest when the writer's own voice comes through. Introspective or "personal" writing (if it is to be read by anyone other than the writer) is of most value to a reader if it thoughtfully and clearly deals with experiences or ideas common to many people.

Although the exam is evaluating students' ability to write in two modes—personal and formal—it is also (and more important) providing a framework for writing that replicates a familiar process. In most "real world" writing, we begin with a personal and reflective position, but, because our purposes and audiences are usually more public, we adapt that personal work into a more formally public expression.

The major examination assignment assesses Reading/Literature Concepts 9, 10, 11, 12, and possibly 13 and 14 (pages 24-26), depending on the assignment. These concepts are evaluated in part by having students develop and articulate ideas about literature they have studied during their English 30 program.

This requirement in the major assignment, that students connect the thematic idea established in the exam to the literature they have studied all year, is based on several other important principles. Teachers have continuously requested that English examinations be structured so that students perceive that what they do in class will matter when it comes time to write the exam.

We know that most students write best when they are writing from a body of substantial information or experience that is close to them. Consequently, we leave the selection of literary material to the student.

As well, the principles governing the design decision, to require students to connect ideas from the exam with ideas from literature studied, acknowledges the curriculum's emphasis on ideas. The writing skills and concepts emphasize that students should be able to develop and evaluate ideas (Concepts 2 and 3, pages 21, 22) and that they should be able to "present a convincing argument; present a point of view in a literary essay . . . and incorporate these objectives of the curriculum."

The major assignment on the English 30 diploma examination does not require a formal "literary essay," nor does it require a position paper (Social Studies 30 does that), but it does require students to "demonstrate the ability to trace a coherent pattern . . ." (Concept 2, page 22); to "establish . . . a limited topic and select material appropriate to [the] subject" (Concept 1, page 21); and to "demonstrate awareness of the importance of developing ideas rather than simply stating them" (Concept 2, English 10, page 22).

The question is not "Should students engage principally in personal writing or in critical writing?" (if there are such exclusive types of writing). Rather, the question is: "How can we best teach our students to become effective, confident, thoughtful and articulate writers and speakers?" The curriculum recognizes the breadth and complexity of this task and the interdependence of personally rooted and objectively analyzed thought.

The curriculum and the exam attempt to emphasize that "personal" writing and "critical" writing are not mutually exclusive. The kind of student writing that will achieve the highest mark is writing through which the voice of the writer emerges clearly, and writing that thoughtfully articulates the writer's ideas.

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Reading and Writing: How We Evaluate is What We Believe

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Many English teachers have indicated that the diploma examination program has a constricting effect on the focus of student evaluation. Such need not be the case. I would argue that the prescribed English curriculum content can be divided into three major categories: traditional skills and concepts, process skills and concepts, and thinking skills and concepts.

Traditional skills and concepts have to do with abilities that have appeared in curriculum guides for years—items such as demonstration of organization in writing, specific description of character, identification of author's purpose and thesis. Essentially these skills and concepts convey WHAT we expect students to know and do.

Process skills and concepts describe HOW proficient language users make meaning, and communicate effectively. Recent professional literature in English language arts strongly argues for a strategic curriculum—a curriculum that empowers students with a repertoire of strategies. Indeed, recent research supports the view that the HOW is the key to the WHAT; that control of process skills improves proficiency with traditional skills. Thinking skills and concepts are internal mental operations and understandings. Analyzing, inferencing and synthesizing are examples of thinking skills. Separate units on thinking skills are as ineffective as grammar skills taught in isolation from writing.

Process skills and concepts are central in assisting students to think and to demonstrate proficiency in language, and should certainly be evaluated. The following example illustrates the integrated nature of these skills and concepts. Someone is reading text in which character traits are revealed through the character's words and actions. In determining character traits, a traditional skill, the reader makes inferences, a thinking skill. While reading, he or she visualizes the character and compares the character to familiar characters; these are process skills that the reader uses to make meaning. From the perspective of Alberta's holistic language arts philosophy, the three categories of curriculum content—traditional skills, process skills and thinking skills—are intertwined.

In the world of diploma examinations, teachers may be less interested in theoretical ideals than they might otherwise be. They may also be less interested in reconciling evaluation with current professional perspectives on reading and writing. Since the diploma examination mainly tests traditional reading and writing skills, why bother with the rest? The answer is partly that we want to be fair to students by crediting them for abilities central to the program but not externally testable. However, the answer is also that instruction in process skills helps students do better with skills, concepts and attitudes tested on the diploma examination, and do better in any independent use of language in life, too. Belief in the principle that process skills develop thinking and traditional skills influences evaluation as well as instruction. In the end, how we evaluate is what we believe.

A brief consideration of English curriculum requirements and of diploma examination requirements for reading and writing might be useful. Both the programs of study and the diploma examinations require students to determine meaning and technique with demanding, unfamiliar texts.

Reading and literature programs centred on the teacher's interpretations of text and on teacher-dominated questioning are limited in assisting students to interpret unfamiliar texts independently. More efficient are programs in which reading process skills are modelled, encouraged and evaluated. Students are empowered in independent meaning making when they consider what they already know about the topic, identify their purpose for reading, visualize in their minds as they read, reread or check when something doesn't make sense, ensure that important details in the text fit their interpretation, predict and question, summarize and connect their personal experience to the text. Each of these reading strategies is strongly supported by recent research, much of the research summarized in *New Directions in Reading* (International Reading Association, 1988).

A belief in the importance of reading process skills and concepts demands that they be evaluated. Teachers can usefully inquire about how students interpret a text as well as what they interpret. Such inquiry is a window on students' minds—important as formative as well as summative evaluation. Since students often think carefully about texts they perform or transform, English teachers assign and evaluate varied oral and visual interpretations of texts and related writing in varied forms. Alberta's English language arts program challenges students to read texts closely; evaluation of process skills fosters careful, thoughtful reading.

The identical point is true for the development of competence in writing. Both the program of studies and the student examination Part A: Written Response require competence in matters of content, organization, sentence structure, diction and conventions. Programs centred on teachers' presentations based on a pre-determined instructional sequence are less effective than programs in which process strategies and traditional skills are considered with writing-in-progress. Ever-increasing evidence clearly indicates that students who understand and apply strategies compose superior final draft writing.

Students are empowered as writers when they frequently engage in exploratory writing, consider their writing variables, select appropriate prewriting activities, consider purpose and audience in their planning, apply techniques to deal with writer's block, revise through a variety of methods and confer about their writing. Recent research summarized by George Hillocks in *Research on Written Composition* (National Conference on Research in English, 1986), elaborates on the importance of these strategies in the development of writing competence. Hillocks' summary of research strongly argues that students should frequently apply criteria to their own writing and to that of other students. The application of criteria is a process directly linked to improvement of product. Few techniques are as powerful in assisting students to internalize the qualities of effective writing.

Once again, our belief in the importance of writing process skills implies that they be evaluated. As with the evaluation of reading, teachers can usefully inquire about how students moved toward final draft writing. A range of observation, checklist and conference techniques is available for this purpose. Many teachers invite students to report on their individual writing process with particular pieces and, over time, with writing kept in portfolios. Such instructional practices aim to help students consider options and apply strategies with writing-in-progress. This pedagogy encourages the development of speaking, listening and reading ability as well.

Perhaps our most fundamental belief about evaluation in English is that its primary purpose is improvement of students' language abilities. Documentation of progress is an important, though secondary, consideration. It is our belief in the instructional aspects of evaluation that impels attention to process skills and concepts.

Our commitment to these process skills and concepts results in varied evaluation—evaluation that involves students as well as teachers. Self-assessment and peer assessment are frequent. Evaluation with work-in-progress is informal, cooperative and formative. An important part of evaluation is for students to set their own goals and to note and celebrate their own achievements.

The diploma examination program need not negate our commitment to process skills and concepts. In fact, it offers all the more reason to attend to them. After all, how we evaluate is what we believe.

STUDENT CHECKLIST

This working list is not in order of priority, and teachers and students should add their own ideas!

	Seldom	Sometimes	Always
Do I take responsibility and participate in group and individual tasks?			
Do I share and express ideas in a cooperative manner?			
Am I polite and respectful to myself and toward others?			
Do I stick to the task?			
Do I get involved in helping to establish class, group and individual goals?			
Does my attitude and behaviour help achieve these goals?			
Is my movement purposeful and not disruptive to the class?			
Do I understand that evaluation accounts for process and product?			
Can I assess my own strengths and weaknesses with teacher and students?			
Do I possess the necessary skills to help myself and others?			
Do I listen to others and participate in a meaningful manner?			
Do I accept responsibility for my own learning?			
Student Notes			
–			
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–			
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Source: Bruce Yama, *ProFile: Collaborative Learning*, Ontario Ministry of Education, 1987, Appendix B, p. 29. Reprinted with permission.

Grouping Students and Tracking Progress in Senior High English Language Arts

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I have always felt it was dangerous to begin any discussion with, "When I was young . . ." but I am forced to do so in the hope that my past will be forgiven, at least out of respect for my age. When I began teaching 17 years ago, I believed myself to have some very progressive strategies. After all, I did *group work*.

Now, however, I feel a need to apologize to those students who endured the ordeal of my early attempts. One such example was clustering by ability so the "lazy/poor" students would not keep the "good" students from achieving—not very successful. I experienced a similar frustration when I added one or two of the "poor" students to each group so these people could earn at least some grade or other.

Then there was the ever-present evaluation monster.

> "Mrs. H., I did all the work. No one else did anything. How come these guys got the same mark as me?"

The protests echoed in my ears, creating legitimate doubts. Okay, I decided. Evaluate according to effort; that sounds reasonable.

> "Mrs. H., I did all of this at home and she didn't do any extra work. Why is her mark higher than mine?"

Effort is such a nebulous variable. Okay, I said, we'll assign tasks so that each person has an equal load.

> "I don't want to be the recorder. I'm always the recorder. Why can't a girl ever be recorder? I'm not doing it!"

Now my response was more traditional. "Everybody back to his or her desk. Take out your notebooks. . ." How sad it was that I breathed a sigh of relief when students returned to their own comfortable and (most importantly) quiet spaces.

It was when I began to understand why we group in a classroom that strategies for grouping became clearer to me. The research of many of my colleagues has helped clarify the nature of what we now call "cooperative learning."

One of the beliefs we have come to is that the term "cooperative learning" is a redundancy. All learning is cooperative in that the learner is interacting with someone. A student sitting alone in a corner reading a book is interacting with its writer. If we take this realization to its logical conclusion, the groupings we design are key to learning. I have begun to see myself in terms of a choreographer rather than a performer. I choreograph the dance and my students perform it. If the dance is unsuccessful, I can correct it by changing the choreography; i.e., the grouping, project design or subsequent instructions.

I have been fortunate to have had the opportunity to work with the Diagnostic Learning and Communication Processes Team (Alberta Education) and to use their model in my classroom. This model has allowed me to track, and thus understand, my students' strengths and weaknesses in learning processes. It has further helped me to plan teaching strategies based on this knowledge. This has been most beneficial in the area of grouping. For example, if I am asking my students to brainstorm, it is imperative that a student with strong exploring skills be present in each group. The ideal is to have a student in each group with strengths in one or more of the learning process skills described in the Diagnostic Learning and Communication Processes Program: exploring, narrating, imagining, empathizing, abstracting and monitoring. *(Note: This program is being field tested during the 1990–91 school year.)* When students know and feel that their role is intrinsically necessary, their focus improves. If there is a problem, the teacher can intervene, not at a disciplinary level, but at an instructional one, planning a strategy to help where learning is stalled. All decisions are instructional ones. Students seem to respect this and their self-monitoring skills improve as a result.

My task, then, is to design materials that can be done in a cooperative way and allow the value of each participant's input to be visible. Students know this. If their role in the group can be fulfilled by someone else, they are more likely to withdraw. If their task is basic to the learning process, they cannot. As students interact in the learning process, I track their progress and design learning strategies on a daily basis at the time of need rather than at the end when it may be too late. I also choose groups for the next project to build on the progress of the last one. This demonstrates the teacher as choreographer. He or she is the facilitator of learning, diagnosing and planning configurations.

Teaching has come a very long way since my first days in front of rows of uninvolved students. The key is grouping. There is still much to do; but, as always, the work will be exciting. And if, in another 17 years, we find it necessary to make an apology, perhaps there is value in the need.

DEVELOPING READING

Research on the connection between reading and writing has helped us to learn more about the language processes involved in both. Developing the reading skills of a student means working with all the strands. Encouraging the writing of literature not only helps students learn to write but involves them in the literary world, which broadens literature from a receptive activity to a creative one in which students can participate. In this section of the manual, ideas for encouraging the writing of literature are grouped with reading to show the connection. As well, writing about literature has been included here. Talk, also, builds on experiences with reading and writing, and figures in the strategies provided. Viewing, speaking, listening and writing are also addressed directly in later sections.

Reading is an active process of making meaning directed by the reader during reading. Reading involves background knowledge, thinking and subjective response. Sometimes, helping students to become better readers means helping them develop these abilities.

Current approaches to school involvement with literature stress the importance of active student engagement in reading rather than passive reception of literary knowledge and set texts. In order to accomplish this goal of involvement, teachers should choose materials and approaches at the class and school level that will hold the most interest and applicability for the specific students. For example, if an English 10 class is reluctant to become involved in reading a Shakespearian play, because of lack of experience and Shakespeare's reputation of difficulty, then the teacher might not only select *Romeo and Juliet* but also begin with prereading activities that explore current scenarios relating to the play's action and themes. Or the teacher might choose to show a film version before reading the play, in order to present the play as a dramatic experience before considering aspects of the text as revealed in the script.

Choice of material should also reflect student preferences and styles of reading. Some texts will have been preselected. Others can be chosen by students from preset lists or through open choice. For example, students can apply a reading strategy or literary concept through working with a new text they have chosen. Parameters of author, genre, period or style might sometimes be set. For example, in *Poetry in Focus* enough material is provided about some individual authors that English 10 students could do projects on authors. In a group, students could choose an author, work first with the material in the book, and then locate at least two additional poems by the same author from other sources. Students could then prepare a visual presentation that introduces the poet to the class to accompany a readers' theatre presentation of poems, followed by a question and answer discussion with the class about the poet and the poems. Individual essays and peer/group evaluation of group process could follow the presentations. Such projects allow for a wide range of interests as well as introduce students to many authors.

Many high school students do not have opportunities to observe adults and peers reading literature. As a result, they have few models for reading enthusiasm, for means to solve reading problems, for broad involvement with literature and literary subjects and for talking about reading. The teacher can become an important role model for literature in life and for literacy in general. To do so, the act of reading can be publicly shared in various ways: through reading aloud with vigour and enthusiasm; by reading literature yourself; through talking with students about your own literary, dramatic and visual experiences; by modelling reading strategies, and by sharing knowledge of literary resources.

Class time can be profitably spent in reading and working with texts. Time seems always to be at a premium, but assuming that reading at home will be accomplished or accomplished effectively produces other problems. Students can observe others at work, can use literary resources they might not have at home, or talk to their teacher about the work. Reading novels from which projects or essays are completed, as an alternative to class study of one novel or as a complement to novel study, provides students with choice. Some teachers use the recommended lists of novels and non-fiction titles for a course as a basic list of materials identified for that level. Teacher-librarians can cooperatively plan additional reading lists that will make use of a school's collection.

If students need help with some skills or have had little experience with some genres or tasks, then not only does the teacher need to include those areas in the program but should teach what students need to know. Being knowledgeable and flexible are both important in teaching students to read.

Literary reading is not the same kind of reading as functional reading, nor should it be. Some of the strategies are useful for reading in other contexts, but they have been presented here to highlight their use in literary reading.

READING STRATEGIES

When a school offers Reading 10, students with varied abilities can focus specifically on reading. The course addresses reading broadly and should have application in courses other than English. Teachers of English courses will find general assistance in helping students to become better readers in the materials designed to support Reading 10: *Reading 10 Curriculum Guide* (1987), *Teaching and Evaluating Reading in the Senior High School* (1988), a monograph to accompany Reading 10, and the authorized basic and support resources *Reading for Life* (1986), student text and teacher's guide. These materials also provide information on reading strategies such as SQ3R and on evaluating reading development.

Some reading strategies are more effective for some purposes and some materials, while others are useful in many contexts. Some of the students you meet are already fluent, flexible and resourceful readers, while others have not developed many reading options.

Strategies, which high school students may find especially useful for reading literature in English, can be built into instructional units. Show the students how to do this by teaching a mini-lesson on the strategy and/or modelling it yourself. These reading strategies can be taught as appropriate, practised individually, in pairs or in groups, and chosen from in later reading. Diagnosis to establish reading effectiveness will establish what methods students have in their repertoires and what ones they use effectively. Do not assume that all students can already successfully use any of these strategies.

Teacher-Directed Predicting	Stop at predetermined places in text and list predictions, noting hypotheses developing from earlier predictions. Compare predictions. Examine text's role and reader's role in direction of predictions. (For oral or silent reading. Individually, in pairs or small groups.)
Reader-Directed Predicting	Stop at natural breaks in the reading to record predictions and comment on developing hypotheses in a response journal or reading log. Compare predictions as well as locations of predictions. (For silent reading. Individual.)

Associating	List associations that occur while reading, including other literature, relevant history or geography, personal feelings and experiences. Examine the nature of the associations and consider whether or not they assisted in comprehension and appreciation. Compare responses. (For silent reading or whole class rereading.)
Questioning/Interrogating	List all the questions about a text. Try to focus only on questions. Read the text more than once, if appropriate. Classify the questions into categories. Consider what features of the text directed the questions. Consider factors about the reader(s) that affected questions. Compare responses. (Individual, pairs or groups.)
Confirming	Consider predictions, associations, or questions in consort with evidence from the text itself. Organize thoughts from reading, consult a dictionary or other tool (thesaurus, usage handbook, encyclopedia) to address meaning. Compare areas of common need for information as well as individual reading differences.
Outlining	Record the major ideas presented in a text when it is appropriate to have an overview of content. Choose headings to assist the organization. Especially useful for organizing clear knowledge that is well developed. (Individual, pairs or group.)
Headlining	Summarize a section of text in a headline. Useful during the reading of long, complex works and when reading for information. (Individual, pairs or groups.)
Webbing (also called Networking and Mind Mapping)	Cluster associations around nodes to record words that are related to general categories. (Individual, pairs or group.)
Two-Column Notes	Divide a page into two columns. List aspects of the text in the left column (quotations, facts, images, new characters), and use the right column to record thoughts and feelings (questions, associations, evaluations, analyses, etc.). Where the right and left columns relate, place the entries side by side. Compare some entries. Suitable for any literature. Can be used all year. (Individual.)
Journal Writing	During or after reading, write about the text and the reading in extended discourse. Such writing is often personal and readers are expected to take the role of a trusted friend or advisor. Journals can be directed (teacher sets parameters) or open (student determines form and content). Journals can be used to explore the process of reading specific texts and texts generally, to explore the content being read, and to link life and literature. Journals encourage exploratory writing and thinking.
Reading Response Journals	Specific responses to reading are recorded in these journals during or after reading. Students may ask questions, articulate predictions and inferences, respond personally to story events or characters, describe problems emerging in the text and propose solutions, note those elements they found particularly engaging and explore reasons why, clarify the feelings aroused in them by the text, or explore techniques used by the author to create certain effects in the text.

Dialogue Journals	These can be general journals or reading response journals: two students write alternately, responding to each other's entries. Provides immediate audience for expressive writing and a context in which to explore questions and interpretations.
Read Aloud (Modified) **Read Aloud (Protocols)**	While reading a text aloud, comment orally on conscious thoughts, feelings and associations. This activity provides insights into active nature of reading and into meaning-making. (Pair or group.) Originally a research technique. Gordon Pradl's variation is for a teaching colleague to identify an unfamiliar poem for the teacher to work through orally so that students can see a reader at work. (*English Journal*, January, 1987)
Inferencing	After reading a text, go back through it to identify knowledge and assumptions readers must use to work with the words on the page.
Key Lines	Identify important lines in a text. Compare choices with others. Classify lines into categories to determine overall importance. (Individual, pairs or groups.)
Quotes, Questions and Concerns	During reading, list important quotations, unanswered questions about content or form, and concerns related to the text. Work in groups to consider the QQCs. Bring unanswered questions and student concerns to broader group for discussion.
Cloze	The cloze procedure, a technique involving the deletion of words, is one way to learn about reading. An example is provided to show how a cloze passage looks. In the sample cloze test, the rule of deleting every fifth word was applied only approximately. A word was omitted only where there were sufficient structural cues to enable the student to make an informed attempt at guessing the missing word. Varied responses show many synonyms for some blanks. Some miscues reveal alternative possibilities or missed information.

INSTRUCTIONS

At the bottom of this page is a sample of the kind of test which may be new to you. This kind of test is made by copying a few paragraphs from a book. Some words are left out of the paragraphs and blank spaces put where the words were taken out.

Your job is to guess what word was left out of each space and to write that word in the space. It will help you in taking this kind of test if you remember these things:
1. Write only one word in each blank.
2. Try to fill every blank. Don't be afraid to guess.
3. You may skip hard blanks and come back to them later.
4. Wrong spelling will not count against you if we can tell what word you meant.

Adapted from John R. Bormuth, "The Cloze Procedure," *Help for the Reading Teacher: New Directions in Research*, 1975. Reprinted with permission of ERIC Clearinghouse on Reading and Communication Skills.

Here is a sample paragraph for students to try:

Contemporary music is, of (1) ________, a changing situation. When Handel (2) ________, some of his colleagues and some of the audience (3) ________ his work "irrelevant" and "elaborate." Other (4) ________ more accurately predicted his present stature as a (5) ________ composer of moving music. Today, popular performers and song (6) ________ also meet varied responses from (7) ________ and foes. Which one of the current crop will (8) ________ be listening to three hundred (9) ________ from now?

(1) course; (2) wrote; (3) called; (4) listeners; (5) great; (6) writers; (7) friends; (8) people; (9) years

Dr. Carl Braun, International Reading Association President (1989-91), recommends cloze as an instructional strategy rather than an assessment one. Discuss student choices, evaluate synonyms, monitor meaning and locate the clues in the text that influence choices.

Additional suggestions may be found in *Teaching and Evaluating Reading in the Senior High School* (1988), a monograph for the Reading 10 course, which is available from the Learning Resources Distributing Centre.

A Study Strategy

Many high school students need a strategy for studying. One alternative is the Preview/Question/Read/Reflect/Recite/Review approach (PQ4R), which is described below.

PQ4R

1. Preview: Learners activate their prior knowledge by applying the preview step to reading assignments in the content area:
   a. examine title
   b. read introductory statement thoroughly
   c. glance over subtitles, charts, tables, captions
   d. read summary statement carefully
2. PQ4R: Knowledge activated during the preview step is confirmed, bridged with new knowledge, reconstructed, etc.
   a. question
   b. read
   c. reflect
   d. recite
   e. review
3. Students use PQ4R to develop flexible schema shifting in response to sub-themes in textbook chapters.

Adapted from Joseph Sanacore, "Improved Reading Through Prior Knowledge and Writing," *Journal of Reading*, April 1983, p. 718. Reprinted with permission of The International Reading Association.

Not Quiet on the Western Front

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Over a period of 17 years as a language arts teacher, I have become more and more aware of the need to focus on the interaction between the student and the material, as the primary thrust of classroom instruction. Even the teacher/student relationship, once matters of order and routine have been established, needs to be submitted to the process of the students making meaning.

While I had experimented with a number of ideas and procedures to focus on students' meaning making as my primary objective, undoubtedly the most profound shift has occurred in the last two semesters, during which I have shifted almost entirely into a response to literature approach to instruction.

It is risky business! Finding out that you are no longer the teacher "wholly in charge" is traumatic for teacher and student alike. Given time, however, both can learn to like the new approach. Having some time to consult with a student and to give "coaching points" about his or her paper, having time to sit in with a group and share ideas, having time to spend a few moments polishing one's own work—all have the net effect of diminishing unproductive stress. Yet, all the good stress remains: students are challenged to delimit their own topics and learn that their ideas do have merit, teachers continue to cash in on the "teaching moment" and to make discoveries along with their students. These are the spontaneous elements that make teaching the vibrant enterprise that it is.

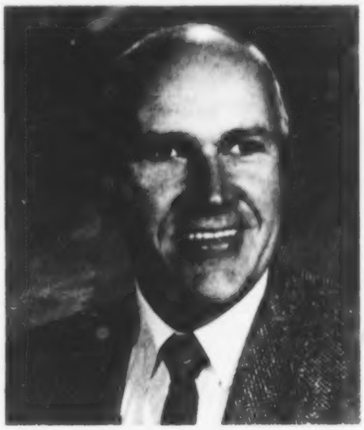
At first, many students will want to write that sterile, safe paper that fits English, or that is a variation of the social studies paper; but at the end of the semester, students themselves will have positive things to say:

> "I feel the response approach is great because you come up with your own ideas, which makes you think more, as opposed to trying to find someone else's observations by their questions."

"I liked having a response journal because it gave me time to sort my ideas then discuss them to see if everyone else saw things the way I did."

"The one important thing that I did learn, probably the most important, was that I had to do things myself, and there was no one but myself who was going to do anything for me. I know we all complain, but in the future I know that it will be a very important lesson. University might not be as much of a culture shock."

"I like this course more now than I did before taking it. I almost like it as much as gym, but not quite."



Reader Response Through Journals

To Kill a Mockingbird – Study Guide – Chapter 8

Ron Hessler
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Question – Who does Atticus shoot in this chapter? Why?

Answer – Tim Johnson. Because he was a mad dog.

This sample of a student's response to a novel illustrates my dissatisfaction with certain questions as a follow-up to reading. When questions are superficial and limiting, or do not reflect the student's interests, the reader's response is laconic and forced.

Recently, I had students respond to a novel by writing journals. They were told that they had to write a complete page at the end of each chapter of the novel. They could choose what they wanted to write about . . . but I emphasized that they should do more than just summarize; they could give opinions, ask questions, criticize, identify, wonder and predict. They had to hand them in at the end of class. I would read, comment and grade each one and return them the next class.

This process worked out much better than the old question sheet. First, I realized that I was looking forward to reading their journals, an anticipation I rarely felt when correcting answers to questions. Although many of the responses were pretty conventional, some showed wisdom, understanding and insight. Many were interesting and unique.

Second, the questions they raised in their journals gave us the direction to explore the chapter. At the beginning of each class, prior to returning the previous day's journals, I would read out their questions which focused the students, cleared up general misconceptions and initiated a short class discussion, stimulating even greater student interest in the novel.

I recognized a third benefit soon after we began journals; the students became very involved readers, many of them identifying with the characters and freely writing about their own personal experiences. Others were so caught up with the story, they were reluctant to put down their books to write journals.

I admit that reading 28 journals for thirty consecutive chapters was a difficult task. So I didn't do it. Sometimes the students peer marked and commented. Sometimes I only skimmed journals from the entire class, didn't mark any at all, read only those that I really wanted to read, or combined chapters assigning one journal for three chapters.

I had another concern about journals. Would a novel study after this fashion ignore the literary techniques, the artistry and the deeper ideas of the author? No. I made sure that technique and theme were not ignored. Many students discovered for themselves the writer's skills, and the greater significance of the novel. As well, I did point these out; sometimes as comments in their journals, sometimes in class discussion, sometimes in a lecture.

Having my students respond to a novel by using journals rather than question sheets has made quite a difference.

To Kill a Mockingbird – Journal – Chapter 8

> I liked this chapter where Atticus shot Tim Johnson. He had to. The dog was rabid and dangerous. I liked it because Jem found something to admire about Atticus, his hidden talent. It's ironic that throughout most of this chapter Jem felt ashamed that his father did not excel at some sport, like all the other fathers, until he found out that Atticus was a crack shot and became the hero of the town. Like Jem, I finally felt proud of Atticus.
>
> This also was like the time I found out my dad . . . .

Setting Purpose for Reading

Reading researchers have shown that comprehension improves when a purpose is set for reading. Good readers often set their own purposes. Teachers can help all students work with texts more effectively by setting a purpose before reading begins. Here are some examples:

- "While you read this poem, be particularly aware of the speaker. What do we learn about the speaker in the poem?" (After reading and examining the persona, a similar purpose for reading a second poem written by the same author with a different speaker could be used for contrast.)
- "I hope you'll enjoy this story as you read it. You might think it is funny or you might not. While you read it, focus on whether or not you find it to be humorous. We'll discuss that tomorrow."
- "The last essay we read presented one side of an argument about this issue; the next essay shows another view. Jot down the author's main points as you read."
- "Find two or three examples from this section to support your own opinion on the issue."

Each of these purposes for reading will shape the direction of the reading act for the students. We must be careful to provide appropriate direction by being true to the text, by providing specific purpose, and by varying purposes across units and the year.

Setting Context for Reading

- Talk about personal or literary experience that relates to a central aspect of the text to be read.
- Role-play scenarios that parallel the text.
- Role-play contemporary situations to establish comprehension of complex texts.
- View a related film and discuss theme and techniques before reading.
- Teacher tells a story (personal or historical).
- Web associations from a title, subject, or overview.
- Write about a personal viewpoint or value before reading a text in which that idea is developed.
- View a film linked to the text's form or content.
- Brainstorm ideas related to a setting or incident before meeting it in a text.
- Predict possible directions for a text, given the title or the opening.
- Preview a text, using structure and format for direction.
- Independently set own purpose for reading.

Reading the Text

- Teacher reads aloud.
- Listen to a professional recording.
- Student prepares interpretation and reads aloud.
- Informal oral reading in small groups.
- Silent reading (means unspecified).
- Silent reading (using a reading strategy).
- Choral reading.
- Readers' theatre.

RESPONDING TO LITERATURE

Alberta teachers of English language arts have been working with response to literature for several years. Response, at its broadest, refers to the whole spectrum of thinking, feeling and acting that occurs related to reading. The farthest colour bands on the spectrum might be represented by the non-verbal reactions and by scholarly criticism. Often our response to a text involves many and varied colours. Concentrating on any one aspect of response to the exclusion of the others will provide only a narrow spectrum of light.

Response does not happen only after initial reading. It begins during an introduction to text, through reading, rereading and after reading. Providing opportunities for readers to share their thoughts and feelings, their predictions, their interpretations, their questions, their associations and their hypotheses about form will show students that these aspects of reader response are important for reading literature.

Personal Response

The program of studies outline the expectation that students will develop their own responses to reading and, by implication, to listened and viewed texts as well. Teachers know that response to any text varies widely, as revealed in discussions in class as well as with colleagues. It is important to help students to develop what is unique about their own views of what they read as well as to consider alternative responses from different personal and/or cultural perspectives. Students' beliefs, values, experiences and knowledge all affect their opinions. If a teacher asks Grade 12 students to respond personally to the ending of Ibsen's *A Doll's House*, the responses typically vary widely from moral outrage at Nora's action, to calm acceptance of her choice, to consideration of the children's future, to examination of education in general, and so on. Personal response can be encouraged through some specific teaching strategies and in specific assignments. It often erupts when students are really engaged with a text, whether the context encourages it or not.

Exploring personal response is well suited to the contexts of reading response journals and small-group talk. Both situations are open and relatively safe for risk-taking. Reading journals are places for recording evolving response to work. Because they are in expressive language, each one will be unique. Some students write rambling texts, some tight ones. Some show their creativity, others show other aspects. What journals have in common is ongoing dialogue with reading and with the teacher. Some teachers like to give journal starters, others prefer an undirected approach. More ideas for working with journals are presented on pages 112–113.

Writing literary texts, storytelling, more formal talks and visual projects can be used to represent individual expression of response to literary experience. When such projects are done collectively, the dimensions of listening and speaking naturally enter the program. Formal assessment of group projects can present separate concerns. When students explain their reasons for the choices they have made in their personal response projects, and when they discuss the effects they have created, they use explanatory language to elaborate on the more creative aspect of the project. Such explanations are useful in assisting students to develop their critical faculties as well as for the teacher who might be grading the work.

Some Starting Points for Encouraging Personal Response

- Write about a similar event that has happened to you.
- Change the work into another genre.
- Write a parody of the text.
- Design costumes or sets for the play. Explain your concept.
- Write an out-scene from the narrative, in the author's style or your own.
- Read a poem orally, using sound and visual effects if you wish.
- Keep a diary, in role as one of the main characters, in which you show your feelings about the situations and people you encounter.
- Write about how you would have acted in the character's place.
- Imagine you were directing a film of the work: decide what the film would be like, explain why you would make a film, who you would cast, what the film would look and sound like, what text changes would be required, where you would shoot the film and what other ideas you have.
- Set a scene in another period and present it to the class.

Imaginative Writing

Writing in creative forms is becoming a partner in the literary experience. Imaginative writing cannot be left to extension activities if it is to assume an important role in English classes. Through imaginative writing, students work directly with the decisions that published authors work through before their works are made available to readers. The working terminology of writing and criticism fulfils a useful role in the writing process. The sequencing of events in a story, the distance on the action chosen, the voice created, are all concepts an author might consciously examine during writing. Comparisons to published stories can be drawn when reading and writing of stories are integrated.

When students write literature, they work with concepts and skills from both the reading and writing strands of the program. When they edit each other's writing, they also use listening and speaking. Depending on the context, skill development in those strands will occur simultaneously. For example, when a student explains his or her response to the structure of a story written by a classmate, questioning and clarifying as well as elaborating are often involved in the discussion. The students are working with structure, and perhaps other narrative decisions.

Students can be given open choice of subject matter and form (for example, following a writing-workshop model), or the teacher can provide an assignment for writing. In either case, care to establish a safe community for writing is essential. Britton's work (1972, 1984) has shown the importance of intention to writing. When students are working to shape creative compositions in keeping with their own personal constructs, the writing will be better than if they are fulfilling a teacher's intention or are not really engaged in the task.

Some Starting Points for Encouraging Writing in Literary Forms

- Write a prose piece developing your view of the theme.
- Create a characterization of any stereotype, using either third person or monologue.
- Write a sequel to the text.
- Choose a technique from a text (e.g., controlling metaphor, unresolved conflict, unseen audience) and build a literary work using that technique.
- Write a poem about a dilemma.
- Adapt a text for another medium.
- Change the point of view of a story or poem.

Entering Literature Through Response Groups

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Why do many of us as English teachers expect our students to forego the immediate and personal response and not let it build naturally into the more critical and evaluative literary analysis? Why do we not let the students learn through their own talk, rather than impose on them our already prepared "Teacher's Guide" questions, usually with well-thought-out answers in mind? And why do we expect our students to arrive at the end point without allowing them to experience the journey travelling toward understanding?

I suppose there are many answers to these questions; my answer is to help my students make the transition from personal response to critical response smoothly, by using reading response groups. It is here that my students, instead of me, interrogate the text. Through their conversations they come to answer and, more important, to ask the questions needed to gain an understanding of the literature. In fact, at some point in their discussions they ask and answer most of the "Teacher's Guide" questions that I might have assigned anyway.

After completing their reading, students write their reactions to what they have just read in their response journals. No topics are assigned, although at the beginning of the term students are given a list of "generic" possibilities they can respond to. Allowing students to write first gives them an opportunity for a spontaneous personal response to their reading before they are expected to engage in a discussion. It also ensures that every person in the group will have something prepared to begin with when they gather together in their groups. The only assignment given to each group is that they must use their journal responses and the literature as their resources to help them gain a richer understanding of what they have just read. By the end of the set time limit, they know they should be prepared to show insight into the literature in the large group setting by either answering their peers' questions or by posing challenging questions to their peers.

While students work in their groups, I am free to circulate amongst them and listen to the students as they engage in conversations in which they ask their own questions, find their own answers and make their own comments. They build on each other's insights or questions, helping each of them individually achieve a richer and fuller understanding of the text. As I wander through my classroom, I can join in their conversations and help to "draw out" rather than "stuff in" questions that lead the students to think about what they find in their reading. Because they are leading their own learning, I have an opportunity to listen and learn more about my students and their relationships with literature. I gain an insight into their beliefs and values from listening to the group discussions as they weave in and out of the text in varying degrees of personal and critical response.

I listen to my students make connections with their own experiences, predict what might happen, hypothesize the cause of things, look at particularly meaningful passages to refer and respond to, openly address their own confusions and questions, respond to likes and dislikes, argue, negotiate, revise their interpretations and clarify meaning. In the process, they actually contemplate, reconstruct and interpret the experience, and understand better what they may not have understood upon first reading.

My freedom to become a participant-observer allows me to evaluate students' group skills and their participation more easily than if I were conducting a teacher-led discussion. Students use the same evaluation criteria to evaluate themselves and the other students in their response group.

Given the ownership and responsibility for their own learning in response groups, they learn to use their peers and the text as authorities (rather than just the teacher). They move from personal to critical response without the "Teacher's Guide" questions controlling their journey to understanding. From listening to response groups in action, I have learned about my students, their reading and the piece of literature.

The Response-Centred Approach

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There is a ghostly phrase being spirited around these days—the reader-writer connection. We at Sir Winston Churchill would suggest that there are at least three connections between reader and writer. The first connection is one of **meaning,** and this search for meaning should guide our students in their daily encounters with literature, a search which we have mapped out here in three parts. The second connection is one of **shared intention**, the bond formed between reader and writer. The last connection could be labelled **indwelling,** with the reader or writer becoming immersed in the literature. Each of these connections is an integral part of the **Response-Centred Approach.**

Response Journals

We begin with the literature, but more specifically we begin with the students' understanding of that literature:

> The text is not an autonomous object that in itself contains meaning: it is the reader, actively engaged in the reading process, who creates it.
>
> (Tashlik in Fulwiler, p. 171)

Our students use response journals to note down their initial thoughts and feelings about the text. The journal is their "captain's log" of that encounter. In it they record aspects of the literature that attract, intrigue, annoy, repel and resonate. We give the readers initial guidelines as to what a journal entry should incorporate (see Fulwiler, 1987 and Parsons, 1990) to help start them on this process, but each reader's journal is different.

> *Initial Response: "Ozymandias"*
> *I really don't understand this poem, but I think it's about a statue's face that has fallen off the body and is just lying in the sand in the middle of nowhere.*
>
> (Jennifer, English 10)

We expect that the readers will have more to add to their journals after they have had a chance to talk over their reactions to the literature with their response groups. For this reason we ask them to include a *Second Look* as well as their *Initial Response*. The *Second Look* allows each reader a chance to reflect upon, modify, extend and otherwise review their *Initial Response* for a more fully developed one.

> *Second Look: "Ozymandias"*
> *In a matter of time everyone will forget no matter what you do, they eventually forget - main message. Ironic Statement - "Look at my works, ye mighty and despair!" It's ironic because there is nothing around but sand, nothing to prove what he has done. This poem is very depressing when you think about it more.*
>
> (Jennifer, English 10)

The Response Journal is the basis of everything else that we do in this course. The students who are using their journals well are the ones who derive most from the process. Fortunately, most students decide after one or two marked "journal checks" to make the most of this learning opportunity. And very quickly they learn one other thing about their journals, that they are wonderful repositories for ideas to expand and explore in later assignments. We encourage them to look to their journals for insights, problems and areas of specific interest which they can expand into essay topics later. The journals soon become their key to a personal understanding of each particular text: novels, drama, poetry, short stories and non-fiction.

Response Groups

Oral language is man's primary tool for making meaning. We talk our way through new ideas or experiences with people we feel comfortable with: those who support us, encourage us and those who challenge us. The Response Group is the second key element in assisting students to interact closely with the literature. Ranging in size from three to six members, these groups have become our "dining room table" discussion centres (as Nancie Atwell explains). Here, students share responses, explore ideas, argue about meaning and import, and form a powerful community of readers.

> *Final Summative Evaluation: Reading*
> *With the help of my group, I was able to ask the questions about theme and get a good solid reply, which really helped me identify themes in stories on my own. After reading stories and talking about them in groups, I was able to support some arguments over the story, justify my position and in turn, through this I read more carefully and picked up more personal details.*
> (Phoung, English 10)

These groups perform two essential functions. As well as being a community of readers these groups also become a community of writers where ideas for essays or other extended works are first discussed in an atmosphere of trust and interest. The other members of the group have a clear idea of the writer's intentions and help the writer find ways to make those intentions patent on the page. This is Peer Editing taken one step further: Shared Intentions in Writing. Here are our **Response Group Conferencing Guidelines:**

1. We are here to support and help each other.
2. We are not here to evaluate or judge this piece of writing; we are here to respond to the writing and to the writer's concerns.
3. The writer sets the agenda. Each writer has a chance to ask for feedback.
4. The writer reads the piece (or part) aloud; the group listens and responds to a fellow writer.

The writing which comes from our students has been carefully vetted. Its first audience is always the Response Group.

We can now add "shared intention" to the reader-writer connection. It is certainly an essential element of both activities as we have outlined them here.

Multiple Drafts

The third link in the reading/writing connection is **in-dwelling** or "living in the piece." This last area of commitment we present to our students through our requirement of multiple drafts of their extended pieces of writing. Our students select their own topics to explore from the literature studied; however, the essence of good writing is clarity of vision. Professional writers understand the importance of revision. In fact, Donald Murray has dubbed the writing process as being one of:

Prevision Vision Revision (Murray, p. 73)

It is essential to us that our students see the whole as a creative process, that they see revision as another chance to say what they really want to say on paper, another chance to "get it right."

> *Final Summative Evaluation: Writing*
> *. . . My growth in writing has stemmed from my realization that no matter how hard I try to separate my writing from myself, what I write will always be a part of me. Before I used to fight that fact and my writing didn't work for me but now that I've discovered that writing is a reflection of myself. I'm trying to make it work for me.*
> (Josette, English 30)

To encourage this process, we use **Writing Files** where students keep completed assignments with teacher comments, but no grades. The teacher works as the students' editor, letting the students know what works and what still needs attention in a particular draft. However, students usually are fully aware of both of these aspects and respond to three questions at the end of each draft:

1. What was my intention in this piece? What was I trying to do?
2. What is working well? Where have I succeeded?
3. What is not working yet? What needs my attention?

Students come to appreciate this approach quite quickly. It allows them the opportunity to clarify their thoughts and find their "voice" in a particular piece. To facilitate this process, we arrange for a number of *Conferences* with these writers. There is an *Initial Conference* with the teacher to determine if the topic selected by the student is feasible, manageable. *Response Group Conferences* provide the student with support, interest and understanding while the writing goes on. Other conferences may be scheduled by the teacher or writer as needed, to assist the writer with some specific aspect of the work in progress. The completed draft along with all preliminary drafts are put into the writing file so that writing growth can be evaluated by both teacher and student at the end of the reporting period.

This, in brief, is our **Response-Centred Approach** at Sir Winston Churchill. We are very pleased to announce that it is creating a quiet revolution among our students. They are involved, excited and committed to the literature they encounter. It is wonderful teaching in such a rich environment of ideas and focused energy.

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Good Grief . . . Cooperative Learning in Senior High English Language Arts!

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Cooperative Learning: a classroom learning environment where students collaborate in small heterogeneous groups (four to six people) on academic tasks.

The art of having students combine efforts to achieve a desirable goal is not an easy task to formulate, and group work tends to intimidate educators at times . . . for a variety of reasons! Cooperative learning is simply "group work" with additional structure, and like any effective instructional technique, requires a trial and error approach.

The "JIGSAW" method of cooperative learning, developed by E. Aronson, promotes peer cooperation, which in turn fosters interdependence by dividing learning tasks and structuring peer interaction in teams. A different portion of a task is assigned to each of the group members so that task completion is contingent upon mutual cooperation (each student learns a unique component of the required material and then teaches his portion to fellow group members, while learning the remainder of material from them).

Over the course of several years I have experimented with the "JIGSAW" method of cooperative learning and currently utilize this technique in Grades 10 through 12 in a number of units.

Hopefully, the following "outline" will be of some use.

CONTENT

A. Goals
B. Concerns
C. Short Story Unit
D. Evaluation
E. Findings

A. GOALS

1. Have students become actively involved in the learning process and become "empowered"
2. Have students synthesize a great deal of information effectively
3. Have students become involved in speaking, listening, viewing, reading and writing activities (of course!)
4. Have "EDUCATORS" survive yet another "novel teaching approach"

REALLY . . . THIS IS NOT MISSION IMPOSSIBLE!

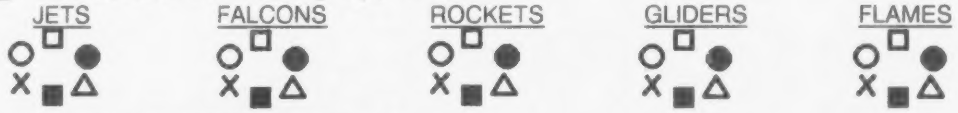
B. CONCERNS

1. Too much time required to complete the unit (I "do" have to cover curriculum you know)
   - this takes approximately 2-3 weeks of semestered time.
2. Too little "good" content presented
   - if you model well and provide assistance to groups in terms of expectations, they will surprise you.
   - you have the option of providing supplemental information for stories.
3. Too much noise (heaven forbid, what if I am being evaluated? Worse yet, what if an administrator happens to walk by and my overhead projector is not on?)
   - "invite" your administrator (cooperative learning "is" a SPECTATOR SPORT).
4. Too difficult to evaluate (what if students "bomb?")
   - make students well aware of evaluation criteria at the outset.
5. Too much pressure on students with "weak links" in the group
   - teachers may "place" students to ensure balanced groups.
   - the group work is evaluated; however, the test at the end is graded on an individual basis and may be weighted more than the group work.
6. Too much socializing (not enough time spent on task)
   - allot "minimum" time (you will have to experiment) and provide additional time if necessary.

C. SAMPLE UNIT - Short Story
- class consisting of "thirty" students

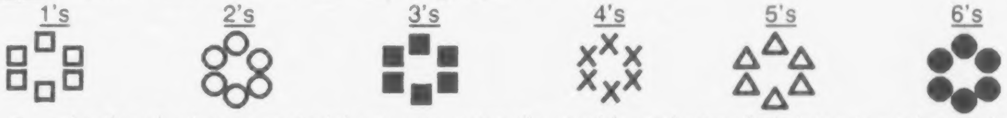
Phase One - Short Story Material

Step 1 Divide students into "home groups" of six.



- each group designates a "recorder"
- the "recorder" lists group members and randomly numbers individuals (one to six)

Step 2 Students now move to new "expert groups."



- take the short story material you may normally provide and compile it into six packages (plot terms, theme, character, etc.)
- provide each "expert" group with this material
- allot a specified amount of time for group members to analyze material and devise a teaching strategy (as each member will eventually go back to "teach" the material in the "home group")
- normally I allow 40-60 minutes, as the majority of the material is review
- in addition, encourage students to experiment with a variety of teaching strategies (sound familiar?)

Step 3 Students now return to "home groups" and exchange information. Each member has a specific component to provide for the rest of the group.

- normally I allow 80-120 minutes
- during this process, move about the room and "pretend" to be busy (as one student teacher remarked, "You mean this is all you do, and you get paid?" Little does he know!)

CONGRATULATIONS, YOU ARE NOW A GRADUATE OF THE "JIGSAW" SCHOOL OF COOPERATIVE LEARNING!

Phase Two - Short Story Selections

Step 1 Select several stories to present and "model" for the class. (Your approach to studying a piece will certainly provide students with an idea as to expectations.)

Step 2 Next, assign or allow students to select a story that their "home group" will study and present to the class.

- provide guidelines of your expectations
- provide as much resource material as possible (such as district film and video catalogue)
- normally, I allow students three 40-minute periods to prepare and an 80-minute class for the presentation
- in this component, students synthesize material from the cooperative short story material with an actual story.

D. EVALUATION

- I administer an examination that evaluates the short story material taught in groups as well as the stories themselves (the test is designed to integrate the terminology and selections).
- I use the following guide to mark story presentations (note the collage mark—each group designs a collage exhibiting images that evolve from the selection presented).

COOPERATIVE PRESENTATION MARK GUIDE

Selection presented – ______________________________

Group Members – ______________________________

1. Organization: (preparation, delivery, clarity, polish)	0	2	4	6	8	10
2. Thought and Detail: (appropriateness of material, depth, quality of material)	0	2	4	6	8	10
3. Total Impression: (overall impact, time, effort, synthesis)	0	2	4	6	8	10
4. Activity: Collage						
Imagery:	0	1	2	3	4	5
Visual Impression:	0	1	2	3	4	5

Total – ________
40

E. FINDINGS

1. Overwhelming, positive responses from students, administrators and teachers.
2. It takes a great deal of organization initially; however, once on line . . . the students declare ownership.
3. "Jigsaw" may be applied to other units and/or courses.
4. Cooperative learning groups result in quality work by students.
5. Pleasant change for students and teachers (How many of us teach the same course in a day and find the second class difficult to energize for?).
6. Involves all students (from the domineering student who must listen, to the quiet student who must provide information to group members).
7. Builds self-esteem, communication skill and classroom atmosphere.
8. My hair line is not receding more quickly.
9. The list goes on.

In short, the "JIGSAW" technique of cooperative learning provides more than I had ever expected.

Mythology: Its Place in the English Language Arts Curriculum

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By the time students reach senior high school, they are ready to begin seeing their subject areas as intellectual disciplines organized around certain governing principles and modes of inquiry. This sense of literature as a body of knowledge made coherent by certain governing principles is not easily conveyed to young students, but some awareness of the shape and form of literature can be conveyed by studying myths as examples of the first literature of mankind, reflecting the foremost concerns of mankind's imaginative response to life.

Tales of creations, the god-teacher, death, renewal or rebirth, innocence and experience, and love and betrayal, be they Greek myths, Christian stories, fairy tales, fables or aboriginal myths, all provide important examples of archetypal human experiences. In the study of myths, students become aware of certain important images in literature. They become comfortable with analogy and develop a broader understanding of metaphor, of art as metaphor. In studying myths, students encounter two basic structural principles of literature: the cyclical, which structures experience around the seasons and the human year; and the dialectical, which posits man's knowledge of the world as it is against his vision of the world as he would like it to be. The study of myths introduces students to the rising and falling shapes of literature, which later become identified as the rising movement of comedy and the falling movement of tragedy.

With a background in mythology, students will be able to recognize recurring images, character types, rising and falling narrative patterns, and cyclical and dialectical structure. They will experience pleasure in recognizing the uncanny similarities between the myths they have studied and other works in their program. They will begin to see literature as a body of knowledge, the expression of the imagination at work. They will no longer read works of literature as discrete, unrelated entities but will see, or strive to see, each work as part of the whole.

Archetypes Revisited

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Many Alberta English Language Arts teachers have discovered how introducing archetypes in literature, art and media helps students reach the edge of abstract thought. Through encounters with the material contained in W. T. Jewke's textbook series *Literature: Uses of the Imagination*, students begin to realise that recurring symbols, images, characters and narrative patterns are embedded in the human imagination.

My own adaptation of Jewke's work emphasizes the parallels that exist between the universal Golden Age, Loss of Innocence and Flood/Rebirth archetypes and our own personal spring, summer, fall, winter and another spring. I tend to focus on the Loss of Innocence archetype which envelopes the quest for identity and the heroic journey, because much of the prescribed and recommended literature for young adults manifests elements of this archetype. This approach allows me to illustrate to students that all literature exhibits archetypical characteristics in various ways, although myths are the most obvious starting point.

Another adaptation I have made is to focus on the students' personal responses to questions that would prepare them for exploration of the various archetypes and which would show them that the characteristics of archetypes are naturally linked to our own personal experiences. That they should find expression in literature, art and media is hardly surprising in this context.

Finally, the evolution of my work with archetypes has recently resulted in the most important adaptation I have made to the Jewkes program. Having felt somewhat passive in my role as host to the various archetypes, I began to study them more closely before introducing them to students. What emerged from this study was the discovery that not all archetypes are morally or ethically appropriate as models for human thought and behaviour.

Giving students access to the dominant archetypes in orally transmitted or written literature, art and music allows them access to long-held cultural beliefs which underlie these representations of reality. If these archetypes reinforce racial, religious or gender prejudices, students will now be aware of them and should be encouraged to criticize them or search for new metaphors which are more ethically and morally sound. If these same archetypes reinforce a view of the earth which is contrary to global preservation, students should be encouraged to understand why the archetypes have existed for centuries and how they have indirectly contributed to the destruction of our planet. Thus literature becomes cultural representation open to question.

Not all archetypes perpetuate negative stereotypical assumptions. In fact, the archetypal human year, a standard metaphor which links the stages of human life to the natural cycle of the seasons, may indeed lead us back to a much needed kinship with our natural world, our home. The metaphor "planet earth is home," forces us to discard inappropriate archetypes that perpetuate the metaphor "nature is an enemy to be conquered."

I recommend a criticism of archetypes. I suggest that we go further than learning new labels for literary phenomena and even further than recognizing them in our own belief systems. We must begin to examine, question and criticize taken-for-granted assumptions which can entrap us in belief systems that preserve and reinforce prejudicial attitudes and harmful rituals.

Theme Study for the Novel Using Cooperative Learning

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Like most of my colleagues, I had used small groups in my English classes for peer writing and editing, for discussions and for project work. Ironically I felt, however, that my students needed more structure before they could experience greater autonomy.

Since I had a fairly flexible class quite accustomed to being "guinea pigs," I decided to try Cooperative Learning to teach an integrated unit. I set out to devise my own streamlined approach. First, I assigned students (4 or 5) to groups. This gave the exercise a sense of purpose. Some students complained but I explained that ultimately these groups would function more effectively and efficiently than those composed of "friends." Then, I gave each group a sheet with the headings: *Tasks, Social Skills* and *Group Evaluation.*

The Tasks are the objectives and are formally written by the group.

e.g. In our group today, we will:

1. Examine John Steinbeck's purpose(s) for writing *The Grapes of Wrath.*
2. Write a letter from Steinbeck to his publisher defending the Intercalary chapters.

Social Skills must be taught! (Role-playing works well.) These include establishing eye contact, using individuals' names and using paraphrasing to clarify. *A Guidebook for Cooperative Learning*, Dee Dishon and Pat O'Learey, Learning Productions Inc. is helpful.

The Group Evaluation is a statement of how the group achieved their objectives:

e.g. Today we completed our letter but did not finish examining Steinbeck's purposes. Sometimes we got off topic but Mary reminded us to get back on task.

While students were at work I evaluated groups/individuals on both tasks and social skills – but not all simultaneously. I used a checklist and told the class in advance what I would be looking for: "Today I'll be evaluating individuals on paraphrasing techniques." I also informed the students if the evaluation was to be formative or summative. Whatever the case, evaluation communicates the idea that this activity is important!

With the elements of Cooperative Learning seemingly mastered, my class was anxious to begin consideration of "The 1930's: Starting Over in North America." We used *The Grapes of Wrath* as a point of departure for examining not only the novel but all of the cataclysmic events of the era. The novel provided us with an overview. Groups investigated one of several aspects, including characters as symbols, animal and machine imagery, the structure, style and purpose of the Intercalary chapters, Steinbeck's style.

Groups presented their research to the entire class in "seminar" style with a student facilitating the symposium. Their practice with Cooperative Learning paid off here! After each seminar presentation, groups completed their own set of notes which were, in turn, evaluated by the presenting group and myself.

I then assigned the same groups to consider how the Depression helped to shape society, literature, art and other cultural elements in North America. This research could be presented to the class in any interesting format: AV presentation, debate, display. The main categories were poetry, music, radio, politics, art and architecture. One group researched Woody Guthrie and performed "Talkin' Dustbowl Blues." Another organized a class "Hooverville," built a shanty town, instructed everyone to dress in Depression era clothes, cooked up chili served in cans, and led us in a campfire "sing along." Still another, showed slides of Canada's "Group of Seven" and told of its consequent influence on contemporary art.

The class was pleased that they had assumed responsibility for their own learning. I was pleased to see that building upon a structured process can unleash cognitive and creative insights.

The Readiness is All

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In its discussion of reading and literature, the *Senior High School School Language Arts Curriculum Guide* (1982) suggests we should not be surprised when "some English 30 students fail to respond to Hamlet's plight or to the play itself"[1] and urges us to "remember that sometimes our students will be limited in the possibilities for response."[2] As apt for the often sophisticated novels we teach as they are for the intricacies of Shakespeare's tragedies, these cautions follow a survey of Purves and Beach whose statements about reading response include the pivotal idea that the reader must possess "information and ability to grasp the verbal and human complexities"[3] and be "able to enter into the world of the work."[4] In teaching the novel to English 30 students, how can we better equip them for the literary journey we wish them to undertake, increasing possibilities for their response to the world they visit? Surely this is the question. (After all, the need for readiness was a notion not unfamiliar to the Melancholy Dane himself!) For the psycholinguists, credited elsewhere in the guide for their significant contributions to our reading strategies, to ready students for response is to provide them context:

> Text is governed by context . . . To understand . . . the reader must recall thoughts and feelings from his own personal literary experience. . . . A person learns by integrating new experience with what he has already learned.[5]

In my own classroom I have found the call for reading readiness resounds most clearly in a mix of Hook and Evans'[6] personal, historical and sociopsychological approaches. Though other methods may be applied as my students and I proceed, it is this blend that informs a number of worthy instructional goals: to encourage students to "get into the literature personally, respond freely to it and come to some understanding of the personal significance of that experience;" to "increase students' understanding of the problems, aspirations, successes and failures of people in past generations;" to help them in determining "why people, alone and with others, believe and act the way they do;" to provide opportunity for students to become "a little wiser as they cope with today and plan for tomorrow."[7] In grappling with my own sense of purpose in teaching literature, particularly the English 30 novel, I have been heartened by the conviction that to offer some prior experiences with the type of literary world students will be entering, something "already learned"[8] about the complexities of that world, is to facilitate their movement from the personal journey to the more sophisticated matters of criticism later generated in "close reading and analysis."[9]

Of course, novels I choose for study must lend themselves to such approaches—*The Great Gatsby*, *The Grapes of Wrath*, *Cry the Beloved Country*, *The Betrayal*—many titles spring to mind as enriching and being enriched by these methods.

Throughout the three to four weeks of novel study, but especially in the introductory days, students enter my classroom to the strains of audiotaped music of its world (music chosen as it depicts the novel's setting or atmosphere, its characterizations or conflicts, its values or themes—any of the textures, explicit or implicit, successfully conveyed by music and song). From the wantonness of the Charleston, Ragtime and "Ain't We Got Fun" of Jay Gatsby's parties, to the want of the "Times a-Gettin' Hard," "Buddy, Can Ya Spare a Dime," and the "Hobo's Lullaby" of Tom Joad's Dustbowl, music permeates a novel's human landscape—its regions of the heart, soul and mind. Three to five minutes a day, as we settle into the routines or move from activity to activity, separate students from where they have just been while drawing them where the literature leads.

The packrat in me also serves the cause of context. Through the unit, we read, view, listen to, talk and write about an array of "languages" sharpening focus on our novel's world. Whether it be a song lyric, poem, short story, essay, excerpt from a history text or biography, a film or video documentary, each offering is intended as a whetting of appetite for either the initial reading or the analysis of the work, for the marshalling of "personal and literary experience"[10] to be integrated with the "new experience"[11] the novelist opens to us.

At the beginning of the unit, after a day or two devoted to scene-setting, students are assigned both the reading of the novel and a research task culminating in an oral presentation. It is expected they will complete the initial reading of the novel as rapidly as possible, perhaps within a week; they "cannot analyze the structure of a work and perceive the significance of individual episodes until they have the opportunity to grasp the whole."[12] During this first week, class time not scheduled for other readiness activities is devoted to the research project. With *The Great Gatsby*, for instance, I provide students a bibliography of resources available in our school library whose conventional organization into such categories as Economics, Politics, Technology and the Arts is made a bit more palatable and perhaps more accessible by my lending it "umbrella" titles that would bring a blush even to the N.B.C. peacock: "That's Incredible; The Wild and Wacky Twenties;" "Flaunting Fads and Fashions of the Flapper Era;" "'You Ain't Seen Nothin' Yet': The Silver Screen Reality of Films in the Twenties." Students are asked to research and prepare an oral presentation of fifteen to twenty minutes that provides insights into the influences, priorities, motivations, dominating thinking and values of the novel's era. In the first day of research time, they are directed to survey the choices of topic available and to shortlist some possibilities their own interests and curiosities inspire. By the end of the second research day they must present for my approval a narrowed topic and thesis. Working singly or in small groups, they are then scheduled three or four periods in which to research, outline and script their presentations.

The oral presentations are scheduled so as to punctuate the closer reading and analyses of the second, third and (sometimes) fourth weeks of novel study. There is no problem, in fact it is to be desired, when the last presentation occurs on the final day of "taking up" the work.

I use a conventional oral evaluation form divided into categories of Thought and Detail, Organization and Coherence, Variety and Emphasis, Commitment and Enthusiasm and the always reliable Total Impression. Descriptors for each of these criteria reinforce the idea that the presentation is a "teaching process" with content and techniques that enhance the audience's being "transported" into the world of the novel. It must be noted, however, that I know of no evaluation checklist that satisfactorily measures some of the presentation successes I have been fortunate enough to experience. How, for example, does one assign a number to a concert by Al Jolson or a surprise visit from Al Capone? What really matters is that the students playing these roles and those who enjoyed meeting them "in person," moved several steps farther into the turbulent times that spawned them. Such prior experience is both the "game" and the "aim" of the process.

Ultimately, I evaluate my own contribution to the reading readiness of my students by asking myself if I have given each of them an opportunity to find a special place in the literary world they are travelling, one that pays a dividend of understanding when integrated with the experiences of the novel. The "final test" for the unit is borrowed from E. M. Forster. It is a test that involves the human heart in what he calls the "man-to-man"[13] approach:

> The final test of a novel will be our affection for it, as it is the test of our friends and of anything else which we cannot define. . . . The intensely, stiflingly human quality of the novel is not to be avoided; the novel is sogged with humanity; there is no escaping the uplift or the downpour, nor can they be kept out of criticism.[14]

Footnotes

1. *Senior High Language Arts Curriculum Guide* (1982), p. 47.
2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid., p. 61
6. J. N. Hook and William H. Evans, *Teaching High School English*. Fifth Edition (New York: John Wiley & Sons, 1982), p. 176
7. Ibid., p. 176
8. *Senior High Language Arts Curriculum Guide* (1982), p. 61.
9. Ibid., p. 45
10. Ibid., p. 61
11. Ibid.
12. Walter Loban et al., *Teaching Language and Literature*, Second Edition (New York: Harcourt, Brace & World, Inc., 1969), p. 453.
13. E. M. Forster, *Aspects of the Novel* (Harmondsworth, Middlesex, England: Penguin Books Ltd., 1982), p. 38.
14. Ibid.

Mind If I Borrow a Cup of Poetry?

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Most children like poetry; they respond to skipping rhymes, nursery rhymes, Dennis Lee and Shel Silverstein. In my experience, most high school students like poetry too. They listen to songs on walkmans in class and they delight in bringing me pieces they have written about lost love, or someone too gorgeous and far away to have. The kids know that poetry springs from strong emotion. What they don't fully understand is that emotion is not enough: a poet is also a wordsmith. What I want to be able to do as a reader, writer and teacher of poetry is to reveal the craft of poetry to my students, so that as time goes on our definitions of what poetry is will come closer together.

For years, I forbad students to write poetry just because I didn't know how to handle what I got from them. What they wrote was raw emotion, not poetry according to my definition, but I didn't know how to bridge that gap. A couple of years ago I decided to take the plunge by encouraging students to write poetry and trying to help them. It's a long journey to bring our definitions close, but I can see now that it's possible. The most helpful concept to me, so far, has been that of borrowing.

Everyone who writes anything is a borrower because everything we've ever read comes into play when we write. We can't write without appropriating ideas, frameworks, rhythms, traditions, concepts and formulas from our literary heritage. (Atwell 1987 pp. 240–241)

My first task in helping students to write poetry is to create an atmosphere in which students become intrigued by well-crafted, accessible models and want to start borrowing. I've taken to asking students who bring me their poetry to read whether or not they read poetry. They will often say, "Oh, I don't read it. I just write it." If students don't read poetry on their own, but want to write it, I must make sure that they hear poetry read. I often begin a class with something about why a poem appealed to me and some interesting tidbits about the writer. Then I read the poem. At the end of the poem I give the students time to comment or ask questions if they want to. If they don't, we move on to the next part of the lesson. If I select my poems carefully students will begin to expand their poetic horizons and question how poems work.

Some students borrow naturally when something strikes an emotional chord. Some students need help in knowing what to pay attention to. It's an easy step from hearing a poem read aloud, to listening attentively for specific things. I once attended a session at teachers' convention given by Don Guttridge. He encouraged us to listen to poetry rather than rely on the printed page. We divided a piece of paper into two columns: "Phrases" and "Feeling Words." The first time he played a tape of the poem, we wrote down words or phrases from the poem which caught our attention. The second time he played the tape, we wrote down words to describe feelings evoked by the poem. The third playing gave us the chance to fill in things we wanted to add to either column. Guttridge collected our "phrases" and "feeling words" on chart paper; then together we constructed as much of the poem as we could.

I've used this process with classes of as many as seventy students. It gets a bit chaotic but students find the process exciting. Talk about the relationship between the "Feeling Words" and the "Phrases" leads to talk about meanings, and often by the end of the period students have constructed a detailed cooperative analysis. Sometimes I leave it at that. Other times I do what Guttridge suggests, invite students to write their own poems on a similar subject, borrowing what they particularly like from the original. The poems come out quite different but the echoes of the original are evident. Often the students' are rich in figurative language.

Rico, in *Writing the Natural Way*, talks about a similar process which she calls modeling.

> Modeling uses a professional's writing for inspiration to do one's own. Its purpose is to give you a structure, an aesthetic pattern to follow, within which to treat your own discovered content. Modeling relieves you of the anxiety of having to think of everything all at once, allowing your writing to flow more naturally. (Rico 1983 p. 44)

In using a model a student is not bound by the specifics of the original. Often he is trying to echo the sound of a particular writer. Rico suggests that the way to do this is to read the poem a number of times and then lay the book aside and write. When the student has finished a draft he rereads the original and then his own to see if they strike him as similar. Rico's theory is that the right brain is capable of picking up patterns and recognizing similarities without conscious analysis. I choose mostly contemporary free verse for this type of borrowing so students are not so tempted to let rhythm and rhyme force the sense.

Students can also learn about the structure of a poem by borrowing lines that hold the whole thing together. I find Glen Sorestad's poem "Stotski's Poolroom," from *Ancestral Dances* (1971), is excellent for that. Students borrow the first word of his first stanza "Outside" and the first word of his second stanza "Inside" and then construct their own contrast poems. Some students choose to brainstorm other pairs of prepositions and use those to start their poems.

Sometimes I find a poem which is structured around a refrain line. I have used Joy Kogawa's "What Do I Remember of the Evacuation" as an extension activity, at the English 30 level, in conjunction with the novel *Obasan*. I asked students to select details from the novel and write a poem based on what Naomi remembers of the evacuation. Excellent writing usually results.

I find models are applicable at any level. English 13 students take to them and often want to illustrate their poems. "High Heels" in Imagining works well if I ask students to write a similar poem about a boy. "Help I've Been Run Over by a Bus" in *Relating* is a favourite model for English 23 students.

In addition to the poetry in texts, I'm always on the lookout for work by contemporary Canadian writers which will serve as models. Alberta and Saskatchewan have many fine poets. Among the poets I have shared with my students are Rhona McAdam, Christopher Wiseman, Mark Lowey, Glen Sorestad, Robert Hillis, Andrew Wreggit, Gary Hyland, Lorna Crozier, Ken Rivard, Nancy Mattson and Bob Stallworthy. I bring my copies of their books into class and invite students to browse through them. Once students begin to look at poetry in order to improve their own, they start trying things that I hadn't thought of.

In order to increase students' familiarity with what poets do, I invite poets to class. Having a poet in class has important pay-offs in that students see that poets are real people and that poetry is something to which some people devote their lives. Classes who have heard a poet speak will come back to what the poet said long after he has left the school.

In a similar way, I hope that when my students leave school they will carry with them memories of poems they have written and read. If I provide compelling and accessible models and encourage them to borrow, I think there's a good chance that they will not only carry poetry away with them, but that they will read poems as wordsmiths.

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Writing the Sonnet

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The process outlined below culminates in the students writing original sonnets. I have found this approach to be an excellent way of drawing my English 30 students into an appreciation of poetry through writing verse for themselves, especially verse requiring metrical and rhyming disciplines with the necessity for precise language.

Allow four or five classes for this assignment and then homework time to complete the sonnet.

Read and Discuss examples of English sonnets (e.g., Shakespeare, Edna St. Vincent Millay) with special emphasis on form: images and figures of speech and the function of the quatrains and rhyming couplets.

Metre

Emphasize the sounds of words and the stressed syllables, I have students make up lists of iambic words or phrases (e.g., above; a dog; because; before; a falling leaf). From their lists they make up four-line nonsense verses. I have the students read several examples out loud to get a feel for the rhythm.

Rhyme

I give each student a rhyme sound (sounds in "pie," "light," "kite," "guy," etc.,). Each group is given a subject (e.g., winter, jealousy). Each student will create a vivid image in a rhyming couplet of iambic pentameter. Check work and help those having trouble. Write the group sonnets on the board.

e.g., First line of student A
First line of student B 1st quatrain
Second line of student A
Second line of student B etc.
Both lines of Student G for the couplet.

Check the sonnets for rhythm and rhyme and elicit the technical elements of the sonnet from the class—metre, rhyme, function of quatrains and couplet.

Guidelines for Writing a Sonnet

1. You must use correct form and show evidence of concern for language. Say something important.
2. Write in modern language—avoid archaic language.
3. Work at your sonnet—be patient, move words around, try other words. Don't expect to write an effective poem in one sitting.
4. Don't force rhyme—work on relevant rhyming.
5. Iambic pentameter needs practice—read lines out loud. Scan the lines or beat the rhythm in order to get metre correct.
6. Remember, this assignment is as much a task in writing to achieve a certain form (sonnet) as it is to express an idea effectively.

Manipulation of metrical form gives the students a greater appreciation of the technical skill of poets to be studied. Behind the art of poetry there is a craft.

Introducing Shakespeare to Grade 10 Students
Text: *The Merchant of Venice*

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For most students, Grade 10 is their first encounter with Shakespearean drama, and they often approach it fearing they will neither understand nor particularly enjoy the experience. To help counter these fears, I usually begin the three-week study of the play (fifteen x 80-minute classes) by having them pre-read the play, distributing it about a week before the in-class work on the text begins. While the students are reading, usually at home but with about three 30-minute blocks of class time, it is a good time to introduce some background. A brief look at the Elizabethan era, and the Shakespearean theatre in particular, provides students with some pre-knowledge that can enhance their enjoyment of the unit. The film *The Theatre in Shakespeare's Time* furnishes an excellent contrast to the modern theatre, the actors and the audience. Another useful preparation for the play is to look at short excerpts from modern plays. Again, this allows for contrast, in particular in the textual format emphasizing stage directions, actors' directions and, of course, prose rather than poetic form.

Once the reading is complete and the background is in place, a 10-minute reading check with twenty short answer factual questions on the play will most often bring surprising results. Invariably, a majority of students will have over 80% of the questions correct, and this early success inspires some confidence, showing that they can both read and understand the play. Immediately following, students begin work in groups of three, making up at least five questions they would like to have answered by the end of the unit. These questions should not be factual in the sense that the answer can be located on a particular page of the play. Usually, the questions are written on chart paper and posted on the bulletin boards in the room. This simple method of introducing the play has two immediate outcomes. First, it emphasizes what the students do know, and second, it ensures that the remainder of the unit concentrates on what they want to know, as well as on what they need to know. Two simple student questions are:

Why is the scene between Old Gobbo and Lancelot in the play?
How can the Judge force Shylock to become a Christian?

The unit can then proceed with a variety of activities, which should have the major objectives of providing enjoyment and understanding rather than developing analysts and critics. Group activities are particularly effective in allowing for student participation and considerable variety. Constructing theatre posters and making collages with "modern" representations of the characters are both means by which you as a teacher can evaluate whether students have grasped the main idea of the play and the key aspects of the major characters. Presentations of short scenes "in the round," to give the idea of the Shakespearean actors' close proximity to the audience, are an effective means of having students take a closer look at the language of Shakespeare.

The possibilities for individually written assignments are endless. Personal response to having your parents choose your spouse; creative writing from the point of view of a member of the first audience ever to see the play; a research paper on the Elizabethan theatre, or an expository essay on the effectiveness of Act One are some of the writing assignments within the capability of English 10 students.

Allowing the students to see part of the play on video is a worthwhile activity, although passive viewing is not usually the most effective approach. Similarly, watching the whole play is often not necessary or desirable. The first act gives an effective glimpse of a well-constructed introduction and a feeling for costume and stage sets. The trial scene has suspense and excitement. With some appropriate directions from the teacher, prior to viewing, the students will be able to do a number of productive follow-up activities; from rewriting the trial, to putting the key characters (as they are seen in Act One) on a talk show dealing with prejudice.

Studying the play toward the middle or end of the course is usually effective. By this time the students should be familiar with plot and characterization in fiction and so can transfer this knowledge to drama. Dramatic purpose is the only theoretical concept that I introduce at the Grade 10 level. It is easily grasped by most students and certainly ties in to the whole area of the writer's purpose, which is key to English 10, 20 and 30.

On the last day of the Shakespearean unit, return the students to their groups to refer to their original questions. Let them answer their own questions and present these to the class as final proof that they have indeed read and understood the play.

If, at the end of the unit, the students are able to look forward to reading another Shakespearean play in Grade 11 with some positive anticipation, and if they have produced work on their Grade 10 play that shows they have enjoyed their first Shakespearean encounter, then you and they have achieved a worthwhile goal.

Drama strategies can extend comprehension of a literary work and extend the imaginative experience of literature. *Drama in the English Classroom* by Ken Byron (1986) provides excellent information about such work, through overviews of drama's relation to language arts and specific teaching contexts for works such as *Lord of the Flies* and *Beowulf*.

Drama strategies are especially effective for reading literature. These can be used as prereading, reading or post-reading as projects and assignments. All of the contexts encourage what Byron (1986, p. 117) calls " . . . new contexts, new roles and new relationships which make very different language demands on us from those of the 'real' classroom, so new possibilities for language use and development are opened up." When these drama experiences are linked to literature, the understanding and affective involvement of literature are part of the language use and development.

Drama Strategies

You might want to try some of the exercises below as a way into drama activities in language arts.

Imaginings

- Have the students close their eyes and imagine that they are characters in the novel or play that they are studying. For instance, if they are studying *Macbeth*, you could ask them to become Macbeth's loyal servants. You might say: "Decide what kind of servant you are. Do you work in the bedchambers, in the kitchen or in the garden? Are you one of Macbeth's guards? Decide on a role that would make you feel comfortable. Close your eyes and listen to what I am going to tell you . . ."

  It is a dark, cold night. Everyone in the castle has gone to sleep. You have not gone to bed yet because you are just finishing your chores. You are working quietly because you do not want to wake anyone up. You are very tired. You stop what you are doing because you think that you hear something strange. You are not sure what it is—you listen harder and closer—but you do not hear any more sounds. You go to the window. Everything is as it should be. You prepare to go to bed. You do not sleep—but lie awake until morning.

- Have the students share with a partner what they thought they heard.
- Have a meeting of all the servants. It is morning and no one has awakened at the regular time. You are the head servant. You would like to know why the servants have all been late getting to their chores. They seem tired. Has something gone wrong?
- Have the students write a description of their sleepless night in Macbeth's castle. They could share their stories with a partner or in small groups.

Sound Collage

- Read the beginning paragraph of a novel or a short story to the class.
- Divide the class into groups of five or six.
- Have the students, using words and sounds, create the atmosphere that is appropriate for the beginning of the story. The students may wish to use musical instruments, background recorded music or other sound effects to enhance the actual words as well.
- Each group could present the "atmospheric introduction" of the literature to the class or another group. One person could read the actual words as well.
- Discuss the different interpretations as a class. What was effective and why? Have them imagine what they think the story is going to be about. After you have read the story, have the students discuss if their beginnings could be changed now that they have more information.

Story-Telling in Groups

Divide the class into groups of three. Have the students decide who is "A", who is "B" and who is "C". "A" tells a story to "B". This story could be something that happened to "A" in real life or it could be a description of a movie or a plot of a book he or she has read. "B" listens to "A". "C" does not listen. After "A" has finished, "B" tells "C" the story. "A" fills in the details of things that "B" missed. Everyone should have a chance to tell a story.

Tableaux

Tableaux are frozen pictures that tell a story. Students can work in pairs, in groups or as a whole class. They can use poems, excerpts from novels or plays as a basis for creating a tableau or a series of tableaux. For instance, you might begin by reading a novel to the entire class. At a significant point, you might stop to discuss a scene in the novel. In groups, the students could create a tableau of what that scene looked like. They could share these interpretations with the rest of the class. You might decide to use photographs or pictures as a source for tableaux. The students could bring the tableau alive for a few minutes and speak. After they have spoken, another tableau could be formed.

Monologues

Another idea is to have the students individually step out from the tableau and talk about who they are, where they are and how they got involved in the situation that is being portrayed. This kind of group activity gives students an opportunity to be concerned with the ideas of others as they fit their own thoughts, feelings and language into the group tableaux.

Interviews

You might want to begin by having the students improvise in pairs by interviewing one another. You could try having them adopt roles that lead themselves to one person trying to find out information from another (e.g., detective and witness to a crime; psychiatrist and patient; travel agent and client). have all the students work together in pairs simultaneously. In that way no one feels that he/she is "on show." You might want to stop the interview at certain points and have the students speak in role about what they are finding out about their partner. If you wish to tie this activity into the literature program, have the students role play certain characters in a book, play or poem; e.g., a potential employer interviews Duddy Kravitz, a psychiatrist counsels Ophelia.

Source: Kathleen Gould Lundy, *ProFile: Drama in the English Classroom*, Ontario Ministry of Education, 1987, pp. 11–12. Reprinted with permission.

Classroom Drama with Teacher in Role	Students participate in an imaginative experience with the teacher leading the drama from a role, which is often able to establish control (e.g., Prince Escalus in a *Romeo and Juliet* drama or a director in a TV production).
Improvisation	In small groups, without extensive planning, students work through a topic or problem presented to them.
Role Playing	In assigned roles, students act as their characters would in a situation laid out for them.
Out-Scenes	Students create scenes referred to in a text but not included by the author.
Readers' Theatre	A scripted multi-reader presentation of a text not written for the stage, using readers' voices to present the text.
Oral Interpretation	Individual or group oral presentation of a text that conveys the reader(s) interpretation of the text.

An excellent example of dramatic forms may be found in a series entitled "Drama Reference," available from ACCESS Network. (Thirteen ten- to twenty-minute programs, BPN 268401–269413; support material is available.) This series is designed to motivate teachers in the implementation of the 1985 elementary drama curriculum. The programs explore the following topics: Setting the Scene; Structured Dramatic Play; Dramatic Movement; Mime: Choral Speech; Storytelling; Dramatization; Puppetry; Choric Drama; Readers' Theatre; Story Theatre; Playmaking; and Group Drama. For additional information, refer to the "ACCESS Network" section in the Appendix.

All of these strategies, when unfamiliar to the teacher or student, will take time and patience to develop into well-crafted methods. Often, unexpected outcomes result from informal dramas, such as identifying a new direction for study. Usually the experiences themselves are rewarding. Rich opportunities for talk and writing after drama can be a key part of the use of drama in connection with literature.

Drama strategies with literature can be used for teaching–learning opportunities alone or can be marked as part of class work. The keys on pages 99 and 102 have been provided as suggestions for use in marking drama.

KEY FOR EVALUATING PREPARED DRAMA

Name (s):

Project:

Type: (out-scene, oral interpretation, reader's theatre, etc.)

Individual work or group work (please circle)

Student response:
I/We think what is most important in our learning is

A part I/we liked most is

because

My/Our critique of my/our work is

Teacher response:
The strength(s) is/are

I suggest

	Weak		Good		Excellent
Interpretation of text	2	4	6	8	10
Awareness of audience needs	1	2	3	4	5
Delivery	1	2	3	4	5

Total ____/20

Responding to the Essay Through Drama

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Some say that teaching the essay can be tedious, with the result that the essay as literature often receives less attention than it deserves. And it is deserving! A close study of a well-written essay demands advanced reading skills and an appreciation for dimensions of well-written non-fiction which can influence the way students approach their own writing.

After studying a few essays with my English 20 classes to analyze structure and style—examining irony, paradox, pun and balance—my interest wanes and my students' interest is non-existent. So, once I feel that I have given them a knowledge base of devices and an appreciation that essays demand close reading, I move on to the following activity.

This activity involves three parts: presenting answers(in the form of a panel discussion) to response questions on an essay (including one question students devise based on material covered), presenting a role play situation that incorporates the ideas of the essay, and responding in an appropriate fashion to the presentations by other groups. The assignment sheet follows (excluding the comprehension questions mentioned earlier).

I then ask the class to divide into groups of four to six. The activity requires some teamwork, creativity and confidence, so I have found it best that they work with people with whom they are comfortable. I give them about thirty minutes to determine which essay and activity they prefer. This allows for some skim reading to get an overview of the available essays and some discussion about how students might approach the activity. We then determine which groups and which essays will be matched, first by preference, then by chance (pick a number) and finally by arbitration (you do this one!). Sometimes a group will become so enthusiastic about an idea that I will pre-empt the above and award them the activity.

Students are given three class periods to prepare their activity and one 66 minutes period to present it to the class. Students often feel that their presentation will not require a whole class, but most often the period ends before the discussion. During the preparation I move around to all the groups to make sure they don't get carried away on flights of fancy and that they remain true to the ideas of the author.

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Each day prior to the group presentations, I remind the class that they must read the essay being presented the next day and that they will be evaluated on their contribution to the other group presentations. When the presentations are made, I try to limit the panel discussion to about thirty minutes since these questions are only tools to focus the group and the class. The role play activity is the fun and important part since it is here that the students synthesize their understanding of the essay into the activity. My roles at this time are to evaluate the group, to tally constructive responses from the class, to provide clarifying comments and questions on the comprehension questions and to participate in the role play, instigating and directing the discussion if necessary.

Over the number of times I have used this activity with English 20 classes, I have never been disappointed with the results. Students read and re-read the essays, abstracting subtle meanings and they demonstrate this understanding in the role plays to an extent often denied them in written responses or class discussions of questions.

English 20

GROUP ESSAY ASSIGNMENT

Group Members:

1. Answer the assigned questions and develop at least one question of your own from the material we have covered in class so far.

   - Complete and accurate answers 5 _____
   - Group participation 3 _____
   - Devised question 2 _____

2. Develop and present an oral presentation demonstrating the ideas in the essay. Following are some suggested activities:

   "Killing with Kindness" – Role play a television-type interview with guests who have differing positions and points of view on the situation in the essay.
   "The Second Coming of Aristotle" – Role play a court case in which a person who has denied others adequate leisure is tried for this heinous crime. The accused and the witnesses should demonstrate the contradictory philosophies revealed in the essay.
   "One Vote for the Age of Anxiety" – Conduct a meeting of a governing body in which a resolution increasing or decreasing the amount of stress experienced by students (or some other group) is presented and debated.
   "The Trouble with People" – Invent a product and an advertising campaign that would overcome the troubles with people. Present this to the class as in a sales meeting where this material is being presented to the company's salesmen.
   "Clean Fun at Riverhead" – Role play a locker room lecture where the "clean fun" aspect of another sport is illustrated. Or invent a sport that captures the negative aspects of sport, and conduct the above type of role play.
   "The Importance of Loafing" – Develop a skit which would depict how a class or a business might be conducted if one were to follow Lin Yutang's philosophy.

   - Quality of the oral presentation 5 _____
   - Dealing with the issues 5 _____
   - Individual contribution 3 _____
   - Group participation 2 _____

3. Contribute to the discussion of the questions for each essay to demonstrate that you have read and considered them.

   - Number and quality of questions or comments (help me keep track) 5 _____

Total _____
30

HUNGARIAN FOLKSONGS

Integrating the Arts in the Teaching of Literature

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Integrating the arts in the teaching of literature seems natural enough, but it is after years of dabbling that I have come to a more conscious and purposeful approach in the classroom. Now I see it as not only significant, but imperative to help students study a piece of literature within its historical context and then to make connections between the thinking behind that work and other works of literature, art, drama and music from the same time period. It is my hope that this perspective will interest them in extending their understanding and appreciation of all art.

My project, in conjunction with the usual study of the author as a person, philosopher, technician and artist, was to acquaint English 20 students with Dickens' England. Some of the topics on Victorian England for their oral presentations were poverty and social reform, crime and the law, social classes and class distinctions, industries and occupations, home life and the family, the role of women, attitudes toward courtship and marriage, and London: its clubs, theatres, dining customs and street life. The presentation included an oral interpretation of a favourite passage from the novel that inspired the research.

The idea of revolution never fails to stir the blood of students.

> "I am different from all men I have seen.
> If I am not better, at least I am different."
> (Jean-Jacques Rousseau)

Armed with this quotation, the music consultant for our system visited the class with a fine lecture/demonstration of nineteenth century composers to show how revolution in music coincided with political and economic revolutions. The students listened to the movement of ideas from the objective and universal of the classical period, to the subjective, emotional and the specific of the new era. The idea of the artist seeking out the strange and unusual was a familiar one to the students.

To parallel this idea in art, our consultant came with a slide/lecture presentation on art in Victorian times. He discussed ideas in the works of Howard Pyle (American: 1853–1891) and Dante Gabriel Rossetti (English poet and painter: 1828–1881) and the pre-Raphaelite Brotherhood. Our school library lent us their art books and bought some on the art of the period. I included reproductions of the engravings of Gustave Doré (French graphic artist, painter and illustrator: 1833–1883) and cartoons from *Punch* of drawings by George du Maurier on the worksheets, study guides and tests.

Advanced planning enabled us to pursue Dickensian thoughts at three theatre events that were taking place in the city: *Great Expectations* at the Citadel; *The Marquis de Sade* by the Nebulous Rebels at the Multi-Purpose Rumpus Room; and, at one of our other high schools, Drood, by Rupert Holmes, a musical murder mystery based on Dickens' *The Mystery of Edwin Drood*, in the form of the Old British Music Hall.

Another dimension to our study of the novel and its connection to the other arts was through films from our school board resource centre: England: Background of Literature; English Literature – Victorian Period; Early Victorian England with its Contrasts of Morality and Hypocrisy and of Prosperity and Poverty; and, of course, Great Expectations.

Finally, and most interesting, were the oral presentations by the students. One boy rewrote one of the chapters that he did not like: "Mr. Pocket – Kindly Old Gentleman or Senile Loon? – You Be the Judge." Another student delivered a speech by Dickens at a dinner on behalf of the Hospital for Sick Children. An address by Pip's nephew began with "I 'ear you 'ave problems with your criminals getting out with some new escape method called 'parole'" and ended, ". . . and remember, you silly men, it does a woman good to beat her once in awhile!" One day we were moved by the most sensitive and dramatic reading of Oscar Wilde's "The Ballad of Reading Gaol." The last presentation was that of the girl who explained Dickens' fascination with the Victorian funeral. She told of the symbolism in the service and gave details of the expenses. After the lighting of many candles began a program of authentic music of the Victorian funeral – prelude, hymns and psalms – that she had researched and recorded with the help of her music teacher.

She lowered the blinds, we lowered our heads as she conducted a full Anglican funeral service for Miss Havisham. Then she turned, removed the cross from around her neck, and faced us again, now as Pip's sister, giving the eulogy.

To end, I had planned a real English tea party. Although we ran out of time, we managed to thank our guest speakers with gifts of Miss Snivellicci's Green Peppercorn Sauce, Bill Syke's Power House Relish, David Copperfield's Tewkesbury Mustard, and assorted gingerbread cookies and English tea.

Next project – integrating art in science and science in art . . . .

Critical Response

One of the greatest differences between reading in a 10-20-30 classroom and a 13-23-33 classroom relates to the area of critical response. There is no need for general diploma students to develop specific skills in literary analysis or scholarship. There is a need for all students to develop their thinking skills, and literature provides a rich ground for thought. Diploma students will be talking and writing about what they read with more emphasis on relation to life than on literary qualities. Advanced-diploma students need to do both.

Many teachers studied English literature during the time when I. A. Richards' practical criticism was a preferred method of setting assignments. Thus, some teachers remember those practices as the only means of scholarship. In schools, many English teachers have also attempted to use historical, biographical, social and psychological paradigms to help students to develop their knowledge about the literature they were reading and about literature in general. Formalist criticism influenced the terminology taught and reduced the emphases on historical or biographical contexts in which the literature was written. Recent developments in critical theory have broadened the base of literary criticism and call into question some of the conventional assumptions about how literature works and about what critics do and need to learn to do.

In order to be "well read," students should read literature from various periods, written in many styles. Wide reading and exploration of the complexities of the genres and experiments within and between them will characterize a good literature program.

Reading skills have been identified in the statement of content. Thinking critically, developing an argument, providing evidence, reading closely, applying knowledge and making judgments are all part of critical response.

Some Starting Points for Encouraging Critical Response

- After reading the text several times and making notes on each reading, analyze your own reading/interpretation.
- Reread carefully to identify all the assumptions about life that you can find. Explain each and show how the language of the text supports your point of view.
- Compare the treatment of women as revealed in two texts. Compare the structure of two texts.
- Explain what you consider to be the central symbol of the text, citing reasons and evidence.
- Read another text by the same author and suggest hypotheses about his interests. After reading three to five more texts by the author, explain three concerns (form or content) that seem central.
- Explain how the narrative stance (choice of point of view, distance from the action, pace, incidents developed or summarized, metaphors, etc.,) affects the view afforded the reader.

Students in English 10, 20 and 30 will need to develop confidence and competence in communicating developed ideas about literature in formal papers. English 10 assignments will be shorter and more concrete than they will be in English 30. Teachers can use knowledge of the development of thinking skills to assist in setting writing assignments and exam questions to encourage success. Applebee (1984) explains that students who are unable to handle the cognitive demands of a task or who do not understand it often use inappropriate means to attempt the writing. For example, if students do not know how to explain character change they will often retell the story emphasizing characters without analyzing or classifying the character(s) at all. If we pick inappropriate tasks or fail to teach what the students need to learn in order to be successful, we create unnecessary problems for our students and ourselves.

As with any other set assignment, specific directions and predetermined criteria are helpful in working with students. Students do not always know the specific terminology associated with assignments: the ambiguous and often-used word "discuss" has many different meanings, from "to say as much as you know about whatever is asked" to "analyze in depth." More useful directions are suggested by words such as "explain" or "prove" or "summarize" or "analyze." We need to teach students the vocabulary of purposes for writing about literature so that they do not, for example, consider "evaluate" and "analyze" to be synonyms. Posters, wall charts or notebooks can record levels of thinking and accompanying vocabulary to assist students. With help they will not only be able to follow instructions but to work with higher levels of thinking through conscious choice.

Increasing Complexity of Tasks for Writing About Literature

- State what the character learned.
- Summarize the character's lesson.
- State in your own words what the character learned and why the character learned that lesson.
- Explain how the character would react if. . . .
- Analyze the traits of the character.
- Compare two characters.
- Propose an alternative to the character's decision. Show the relationship of your outcome and the text's.
- Evaluate the characterization.

When students write about their reading, the final products will reflect many complexities: their understanding of the texts they are using, the texts themselves, their background knowledge, the task itself, the writing situation (in-class, at-home, time available, resources used, and so on). Marking procedures should reflect the context of the writing.

As Margaret Meek (1982) observes, literature can be part of a lifetime's pleasure or a lost adolescence. The goals of individual empowerment as a reader, and being part of the community of literate people who value literature are the directing factors in working with adolescent readers in high school.

Professional SHELF

The following resources are those identified by Alberta Education as useful for teachers in the implementation of a course or program of studies, but which have not undergone the standard review procedures of Alberta Education. These titles are provided as a service only, to help local jurisdictions identify potentially useful teacher reference resources. The responsibility for evaluating these resources before selection rests with the local jurisdiction.

Atwell, Nancie. *In the Middle: Writing, Reading, and Learning with Adolescents*. Portsmouth: Heinemann Boynton/Cook, 1987.

Beach, Richard; and James Marshall. *Teaching Literature in the Secondary School*. New York: HBJ-Holt, 1990.

Byron, Ken. *Drama in the English Classroom*. London: Methuen, 1986.

Clarke, Judy; Ron Wideman; and Susan Eadie. *Together We Learn*. Scarborough: Prentice-Hall Canada Inc., 1990.
Teacher note—This text is authorized as a support resource for teacher reference, and is available for purchase from the Learning Resources Distributing Centre.

Dias, Patrick X. *Making Sense of Poetry: Patterns in the Process*. Ottawa: Canadian Council of Teachers of English, 1987.

Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 1983.

Parsons, Len. *Response Journals*. Markham: Pembroke, 1990.

Probst, Robert. *Response and Analysis*. Third edition. Portsmouth: Heinemann Boynton/Cook, 1987.
Teacher note—This text is authorized as a support resource for teacher reference, and is available for purchase from the Learning Resources Distributing Centre.

Read, Ian. *The Making of Literature: Texts, Contexts and Classroom Practices*. Australian Association for the Teaching of English, 1984. Available from Canadian Council of Teachers of English.

Thomson, Jack. *Understanding Teenagers' Reading: Reading Processes and the Teaching of Literature*. Melbourne, Australia: Methuen, 1987. Available from Canadian Council of Teachers of English.

DEVELOPING WRITING

While writing connects to reading in obvious ways, such as reading and rereading one's own draft during the process of composing, writing also has assumed an expanded role in English language arts classrooms for the more complex interconnections to reading and to oral language and as a context for language learning. Writing is usually recursive and reflective. As students connect their own writing to that of published authors, they can work to achieve power in style and communication.

Teachers now are more aware of the writing process and what it means for teaching developmentally than they were when the *Senior High School Language Arts Curriculum Guide* was published in 1982. Building on this knowledge that writing is more than teachers' assignments and students' products in the context of rigorous teacher editing (called marking), English language arts teachers are integrating more time for writing into their classroom programs. The diploma exams continue to highlight writing.

While it is important for students to be able to write expository essays about literature in English 20 and 30, it is also important to balance the writing students are expected to do. Students should be using writing to organize and record their learning. They should be using written language to explore new ideas and new directions in their own work. In all English courses, they should be writing literature as well as reading it.

To develop writing and writers, a classroom climate must be established in which students are willing and able to write. In order to write, writers need:

- security to risk and to share
- support to improve their work
- access to resources
- assistance in the process
- opportunities to make choices
- reading
- time to work.

There is no one way to set up a classroom for ultimate success, but there are some classroom problems to avoid.

INSTEAD OF	WHY NOT TRY?
• assigning all topics and forms for writing	• requiring students to select the content and form of some of their writing
• telling students afterwards what they did wrong	• providing help with discrete skills or content for specific assignments in the process of the assignment
• limiting writing to the same functions, such as those on the diploma exam	• opening up writing to varied purposes, forms, styles in order to help students learn their own voices • preparing them for specific functions at an appropriate time
• using writing only for testing	• using journals or folders so that your students learn to write for themselves and their own learning
• marking everything	• having students choose a sample to be graded • having a sharing day where everyone reads one piece of work
• teacher editing	• student editing • student questions for teachers to respond to for a specific paper

More Than Just the "Good Copy"

Theresa Hryciw
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The student raised her hand. "Will we have to hand in the rough draft, too?" she asked.

The student teacher looked perplexed. Clearly, this was not a question that she had anticipated. "No," she began uncertainly, "just the good copy."

There was a pause, and as the class considered the response, I reflected, with some concern, on the implications. Then another hand was raised. While the student teacher fielded other questions about the composition assignment, I wondered what significance I should attach to Sandra's question—"Will we have to hand in the rough draft, too?" Did the question indicate my success or my failure as a teacher of writing process?

"Just the good copy." The words turned over in my mind. The response was distantly familiar. A few years ago I would have given Sandra the same answer without considering the silent message that it communicated—only the finished product counts, so why bother drafting?

I had never meant to suggest that drafting and revising were unimportant. Even as a beginning teacher, I wanted students to learn to break down the writing task into a series of manageable steps, and I felt that I instructed them well. Didn't I begin the year with a unit on expository writing? Didn't I outline the steps and have students copy them into their notebooks? Didn't I pin up a poster proclaiming the "Steps in the Writing Process" for those who had misplaced their notes or who had not attended the day of the lesson?

Later, when it became evident that few students were actually implementing the process approach, I supplemented lectures with a demonstration. We should write class compositions, beginning with Stage One: Prewriting, and labour for several days on the project. By the time we had completed the final draft, students unanimously acknowledged the clear superiority of the composition that had passed through Stages Three and Four—Revising and Editing. I assumed that all but the most indifferent of writers would become converts.

It troubled me, then, to know that for the majority of my students, "final draft" still meant a neater version of rough draft work. Why weren't they transferring the approach I had taught to their own writing? Was it laziness, merely, or apathy on the part of students that was to blame?

Or was the fault partly mine because I was interested only in the "good copy?" Through professional development, talk with colleagues, and self-reflection, I eventually realized that I was a product-oriented teacher. To obtain the desired student behaviours, I would have to change my approach.

Making the transition to a process approach has been, for me, a slow evolution. I began by asking students to submit evidence of prewriting and their rough drafts with a few assignments each term. I would allocate marks for drafting, peer-editing, and revising as part of the total evaluation. Emboldened by small successes, I ventured into the computer room, a place that I had avoided because I wasn't convinced that the use of word processing would change the way students write. How wrong I was! I watched even reluctant writers use computers to make serious attempts to control and shape thought. Computers motivate students to polish language in ways that pens and pencils rarely do. As my priorities changed, students became involved in the writing process because they had a reason to produce more than just a "good" copy.

Still, I wondered how this class would respond to their latest assignment. My attention returned slowly to the lesson in progress. As the student teacher moved about the room, monitoring the class, I could see a few students staring vacantly about the room, but the majority were involved in purposeful prewriting activities. While some were drawing idea webs or story pictures, other students were jotting down words and phrases. Still others seemed ready to begin drafting. What I observed reassured me.

I still present formal lessons on the writing process and endure the chaos of whole group essay writing. The "Steps in the Writing Process" poster is still prominently displayed in my classroom, but now I know that much more has to be done if students are to internalize and apply a process approach to composition.

JOURNALS

Journals have been used in many classrooms to encourage expression and fluency. When class time is allotted to journal writing, care should be taken to provide a long enough block of time for meaningful writing. For example, ten minutes is rarely productive since students find it difficult to develop an idea in so short a time.

Some students are required to write journals in other courses as well, which is leading to a phenomenon of "I hope we don't have to keep journals in this course, too." A clever teacher replied to such a first day challenge in an English 13 class with "No, we'll be using writing folders, not journals." Her class folders were filled with many unedited, exploratory pieces of writing as well as pieces worked through the writing process to final copy, and some in-class writing.

Whatever such writing is called in the classroom, teachers need to make clear the classroom expectations associated with it. In one school a "journal" may be called a "learning log" and be expected to contain fairly objective accounts of progress and summaries of content; while in another, a "journal" is a free expression of the thoughts and feelings of the writer on any topic of choice. Response journals are usually shaped toward personal and critical response to texts, either those read or those encountered through reading, viewing and listening. If the response journals can be used as a source for reflection and later writing, then students will see a usefulness and validity for them. Types of journals can be described in five broad categories.

Personal Journals	Students write about any topics and experiences that interest them.
Writers' Notebooks	Students record raw material for writing, develop their observational skills and explore their own language and ideas.
Learning Logs	Students summarize and synthesize what they are learning, either for one school subject or across their day. These are personal notes.
Response Journals	Students reflect on literature in their entries.
Dialogue Journals	Two students interact in writing. Any of the earlier mentioned types of journal can be used in the conversational mode.

RESPONDING TO JOURNALS

Should journals be marked? Some teachers think that marking journals inhibits free expression and encourages students to write for the teacher rather than explore ideas. Other teachers think that marking is appropriate to show the significance of journal writing for learning or to require the completion of the writing. In either case, written comments from the teacher in a conversational or dialogic stance seem to be ongoing support and encouragement for the writing. Some journals are private with no teacher reader. Such journals may be used as a source for other writing or for their own sake.

Response to a journal should be congruent with the type of journal. In reading a dialogue journal, a teacher may wish to encourage one student to question more and to support both students to take more risks with thinking. While these same comments might be applicable to a response journal, they would not be fitting in a personal journal. As with so many other aspects of teaching English, tact and judgment are fundamental here.

Correcting mechanical errors or suggesting stylistic changes is inappropriate in journals because it is the student's language and thinking that should be focused upon. Teachers who note recurrent technical problems in the writing of one or more of their students can teach mini-lessons on those aspects of language use, require students to proofread polished work for the specific problem, and then observe when the students can control such conventions in their spontaneous writing as well.

Some Possible Ways of Responding in Journals

- Write in pencil so the student can erase a comment. The student's text in ink will dominate the page, and pencilled comments will not detract from the written prose.
- Write where your response occurs. Jot your notes in the margin or after an entry.
- Ask a question.
- Connect an idea to a work of literature already read or to be read later.
- Relate your feelings.
- Explain your position on an issue.
- Show how others agree.
- Connect a response to earlier work done by the journal writer.
- Suggest something to read.

Assigning a mark to a journal, if desired, can be accomplished through different means. Some teachers assign a quantity mark: for example, "If you have forty pages, you will get 10/10; thirty–five will earn 8, and so on." If the percentage weight of the journal is light in a course, the other assigned work will readily determine the report card mark, since journal marks are often high. Other teachers are using holistic scores (which are hard to explain for journal language) or descriptive scales. The *Diagnostic Learning and Communication Processes Program* may be helpful here, especially at the Grade 10 level. (Note: This program is in development. The Student Evaluation and Records Branch, Alberta Education, is field testing this program during the 1990–91 school year.) Another descriptive scale for expressive language, which was written for use with oral or written work, is presented here. As with other classroom material, the teacher should adapt this evaluation scale for use with specific assignments and for courses.

SCALE FOR EVALUATION OF EXPRESSIVE LANGUAGE

5 Thoughts and feelings are purposeful and insightful for students at this age. The content is either detailed or is philosophically approached. Readers/listeners can follow the writer/speaker easily because of the presentation. The unique voice of the student is present and sustained with only minor breaks, if any. Significant risks in language and thought may be present.

4 The thoughts and feelings expressed are purposeful and either insightful but general, or detailed but conventional. The writer/speaker is exploring the subject within a consideration of the context of writing/speaking. The expression is clear, easy to follow and appropriate for the context.

3 Thoughts and feelings are present but not always clearly connected to the purpose for language use. Language and thinking may be very conventional and lack development. Readers/listeners can follow the writer/speaker but may need to work a bit to do so. The language is generally appropriate for the context.

2 The thoughts and feelings are not consistent or connected but are related to the purpose and context. The content and expression do not anticipate the audience. The writer/speaker knows what is meant but does not lead the reader/listener through that intended meaning.

1 The content is very confusing or even conflicting. It may be only tangentially related to its intended purpose. Errors in thinking and language use interfere with communication.

OT (Off Topic)	– Linguistic sample bears minimal or no connection to purpose or context of language event being considered.
INS (Insufficient)	– Linguistic sample is too brief to score.

INDIVIDUAL STYLE OR VOICE

- The goal of all writers is to develop a personal, recognizable style. If all the writing done by your students sounds like a broadcaster on the evening news, take heart. There are recognizable stages writers go through and you can help coach your students along no matter which stage they reside in.

Stage One—Novice
The student writes as little as possible to complete the assignment and is reluctant to share the piece with anyone but you, the teacher. The student also suffers from the belief that good writing flows effortlessly from the author's hand. Bad writers, the student believes, make mistakes and have to go back over what they have written in order to improve it.

This student has to be shown the process, not told about it. Reception of this student's writing will require all the sensitivity you can muster. Find some aspect of the writing you can comment on and work to extend it. Oftentimes, the student has more ideas in mind and needs to be prodded to commit them to paper. Have them tell you about the topic. Students at this stage often talk better than they write. Use this fact to your advantage. Have them talk it out, then tell them that sound is much more engaging than what is written on paper. Perhaps all they need to do next is write down what they have said. If they are fearful of risking the use of words they don't know how to spell, encourage 'speed-spelling'—write the word the way it sounds, circle it and check it out in a dictionary later, during the editing stage.

Stage Two—Transitional
The student is willing to write but would prefer to go someplace else—usually somewhere more quiet—in order to complete the sacred mission. The student reads work to you willingly but is still not very comfortable about sharing with peers. The student is getting comfortable with the notion of revision and can separate the tasks of revision (working with content) and editing (cleaning up surface problems in spelling and the like) quite clearly. This student learns best from seeing you write "out loud," speaking your thoughts as you go. Unpacking exercises are of enormous benefit at this stage, too. You will have to be as sensitive and supportive to the student's writing as you are with the stage one student. Neither student will be very good at separating self from writing; consequently, when you criticize the writing, the student will feel personally criticized.

Stage Three—Peer Involved
This student enjoys writing and can work and share with peers in small groups. Peer-to-peer discussion can improve style and technique as well as content. Your cheerleading and guiding will be valuable, too. Able to separate self from writing, this student will know that you are talking about the writing when you confer. The student will not slavishly follow your advice but will experiment and seek other opinions. This is healthy.

Stage Four—Autonomous
This student has an individual style as a writer. If all writing done by the class were anonymously typed and left with no names attached, you would be able to identify this student's work. This student takes criticism very well and offers criticism with great sensitivity and appreciation for the work and effort of others. This student receives work so well that other students clamour for one-to-one revision conferences. The chief indicator of a student at this stage is a joyfulness expressed in writing and in helping others.

You can act as a mentor to such a student by providing a soundingboard for discussion or experimentation. The wonderful thing about writing is that it is infinitely perfectible. Revision can go on until someone takes the piece from you and publishes it. A piece that sounded just fine a year ago can be resurrected and improved this year. This is enjoyment of craft you want all your students to enjoy.

- These stages are intended as a general guide. Students will vary from task to task, day to day. Perhaps this is the time to discuss the problem 'reification' generates for anyone learning to teach English.

Source: Brown, Diane. *ProFile: For the Teacher New to the Teaching of English*, Ontario Ministry of Education, 1987, p. 26–33. Reprinted with permission.

WORKSHOPS

Many discrete writing courses tend to take a workshop or studio approach, using class time for students to work on their writing projects and to assist each other. The role of the instructor is to set a context for learning, to establish the guidelines and assignments, to provide expert feedback and to evaluate the students at the end of the course. Such principles can be brought into an integrated English course if the teacher is willing to set aside workshop time. This can be done on a regular day of the week or in a workshop unit with later conference time, or at varied times throughout a course. Workshops tend to use a portfolio/folder marking system, which requires that the student select a sample of work to be marked. Teachers interested in workshop settings will find useful guidance in the books by Atwell, Murray and Romano listed in the professional shelf on p. 141.

SOME POSSIBLE GUIDELINES FOR A SENIOR HIGH WRITING WORKSHOP

1. In workshop periods, your responsibility is to work on your writing, through specific assignments and self-chosen compositions, to learn as much about writing as you can. This responsibility means that you should productively use workshop time to write. Writing, in a workshop, means generating material, drafting, seeking feedback, helping another writer, conferencing with the teacher, preparing final copy.

2. My responsibility is to help you to write better. I need class time to help individual writers with problems when they have them, and to teach people skills they need as they work on specific compositions. Your cooperation is essential in order that workshop time be productive for all of us. I can't be a good teacher of writing and a police officer at the same time!

3. You will be expected to draft writing and then choose some work to polish. All work should be saved in your folder. While only the sample that you select will be marked as your writing, I will look through the folder to observe how your writing is developing and then give you some suggestions for future work.

4. Final copies of work should be error free. You are responsible for using editorial assistance: friends, handbooks, dictionaries, me. When I find an error in your writing, then I can assume you need help.

5. Ask for help. Ask about concepts or skills that you don't understand. Learning will be most meaningful if you initiate direction.

6. Set a writing goal for yourself, talk to me about it, then monitor your own progress toward it. I'll help you make a judgment about your progress.

A PROCESS FOR WRITING CONFERENCES

Student–Teacher Conferences	The teacher arranges to have the draft ahead of time to read, or reads it before the student. The writer highlights what is working and what is not working. The teacher responds to the writer's comments. The writer responds to the teacher. The teacher asks for clarification if required. The student and teacher set a goal for immediate work.
Student–Student Conferences	The writer decides how the work will be read (aloud by writer, silently by reader, aloud by reader). The writer opens the conference by concentrating on what works and what needs work. The reader-editor listens to the writer. The reader scans the draft before replying to the writer's needs. The writer responds to the reader.

Adapted from Donald Murray. *A Writer Teaches Writing*. Second edition. (1985)

ENCOURAGING QUALITY

In order to help students to develop excellence as writers, teachers need to ask, "What is good writing?" In *Inside Out: Developmental Strategies for Teaching Writing*, Kirby and Liner offer a ten-point definition of a "working criteria for good student writing," which they organize into two broad categories: "good writing is interesting to read," and "good writing is written with technical skill." (p. 110)

GOOD WRITING IS INTERESTING

It has voice
    movement/order/variety
    light touch
    is informative
    inventive.

GOOD WRITING IS TECHNICALLY SKILFUL

It has a sense of audience
    detail
    rhythm
    form
    mechanical control.

In Chapter 7 of the book, these attributes are explored and summarized in a chart.

How can such a chart be used?

- Make a classroom poster or a series of posters with illustrations to remind writers of the strengths of writing.
- Ask class to brainstorm qualities of good writing, meet in small groups to come to consensus on their description, present each group's work to the class, compile a class description, then analyze the Kirby and Liner criteria. Compare class criteria with those of Kirby and Liner and try to account for any differences.
- Create an open-ended response and scoring sheet, with some compositions to be used by peers, self or teacher. This evaluation approach might be best suited for exploratory or imaginative writing but could be adapted for explanatory writing. An example follows. A holistic mark could be attached. The problem with using an analytical scale is that some criteria might not apply to some pieces of writing, especially if a wide range of writing is submitted for response.

EVALUATION FOR WRITTEN COMPOSITION

WRITER:

TITLE:

GENRE:

General Comments

Strengths of the Writing

voice
movement
light touch
informative
inventive
sense of audience
detail
rhythm
form
mechanics

KEY: * – a strength in this work
P – a problem in this work

Holistic Score ________

Helping Students Revise Their Writing

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Helping students to revise their writing is, in my experience, one of the most difficult tasks to accomplish in teaching writing. Generally, even weak students will acknowledge that errors should be corrected and messy work rewritten to look better, but it's much more difficult to get them to realize that a piece of writing is dull or vague, that it "tells" rather than "shows."

We need to get students to understand that we revise writing for a purpose. In the case of weak or inexperienced writers, we may have to select a single goal because revising the whole composition to attain a suitable standard may take more time and effort than is desirable. For example, we might ask students to focus on beginnings or leads as a revision task for one assignment. On another, we might examine dialogue or use of details. Other possible lessons on revision might include paragraphing, use of transitional devices or topic sentences, use of quotations, the build-up of suspense, word choices, variety in sentence structure, elimination of repetition, format, and conclusions.

Of course, the focus of revision will depend on the writing assignment. Obviously, revising a poem is different from revising an expository essay, a story, or a letter. Moreover, it's important for students to understand that writing must also be revised to consider audience and tone.

In my classes, I teach revision in many ways. I often set the revision task and then ask students to work as writing partners helping each other. I use brief writing conferences to direct students' attention toward problems. This works especially well when students are composing on computers because they can make changes immediately. After exams, I sometimes require that students revise parts of an essay answer and reward them with extra marks for this effort.

In a Grade 10 class, after we had read Browning's poem "Porphyria's Lover," I asked the students to write their own versions of this poem. Troy's retelling began like this:

> *As Keith Moore ran into the jail, all the silence of the night shattered with a scream. "I did it! I killed Kristie Jones," yelled Keith.*
>
> *The officer on duty sat him down and said, "We'll need a sworn statement on this, Mr. Moore."*

Although Troy's story had other problems as well, I decided to focus on his beginning. I asked Troy these questions: Why is Keith Moore so eager to confess? Why does he run into the jail and yell? Why is the police officer so calm? Is he indifferent? Why doesn't he react?

Here's Troy's revision:

> *Keith Moore stepped into the police office and said aloud, "I did it! I killed Kristie Jones."*
>
> *The police officer on duty jumped to his feet and ran to Keith. He grabbed him and was ready to slap the cuffs on him when Keith said, "Please don't hurt me, officer. I have been tormented with guilt since Kristie's death and it hurts too much to hide it any longer. I am willing to help all I can."*
>
> *The officer looked at him, very surprised, and said, "Are you sure you want to admit to this?"*

I felt that Troy could improve his beginning even more. "Keith just steps into the police office and speaks," I said. "Does he think about what he's going to do? Does he feel anything?"

This is Troy's third attempt:

> *As Keith Moore stepped in front of the town jail he pondered the thought of whether he should do it or not. He thought and he knew it was the right thing to do. He entered the police office slowly but with a purpose. He went to the desk and said to the officer, "I did it!! I killed Kristie Jones."*

Troy's opening paragraph now suggests a conflict and a resolution of conflict. He has eliminated the hysteria shown by the character in his first draft; his revision conveys his perception of the killer not as a madman but as a guilt-ridden person.

By focusing on particular parts of compositions or targetted goals and by asking for clarification, we can help our students revise. We hope that they will use these strategies to help each other to revise and ultimately to improve their own writing without help from others. We should remember, however, that even the best writers have first readers and editors to make suggestions. Receiving suggestions for revision is vital for everyone who wants to create a worthwhile product; for students, the process of revision is in fact much more significant than the product.

WRITING CLEAR, EXPLANATORY PROSE

Students will begin their high school English courses with experience from junior high school in writing exposition. Traditionally, high school has been the setting in which advancement in essay writing has been expected from students. As with other types of writing, writing clear exposition seems to be taught best in contexts of immediate and meaningful use.

Because the discourse demands of writing tasks vary, teachers need to continue to help high school students to learn the conventions of the different expository forms, such as literary analyses, comparisons, critiques, processes, and so on. Often, providing students with alternative strategies for approaching writing tasks will help them to develop personal strategies.

SOME POSSIBLE AREAS FOR STRATEGY DEVELOPMENT IN EXPOSITORY WRITING

- Planning
- Organizing content
- Creating a thesis statement
- Refining a thesis
- Developing content
- Establishing proof
- Evaluating evidence
- Quoting and paraphrasing
- Structuring paragraphs
- Creating coherence
- Providing transition
- Choosing diction
- Anticipating a reader
- Editing for effective style
- Editing for correctness
- Proofreading

The diploma examinations for English 30 and 33 offer marking approaches that can be used for in-school writing. Some teachers have rewritten the descriptors, especially those for English 33, in language that communicates more clearly to students. Other teachers have adapted the scales for use in the Grade 10 and Grade 11 courses and for out-of-class writing, where expectations for more polished writing are appropriate. For more information about Diploma Examinations Bulletins and sample writing booklets, please refer to the "Other Related Alberta Education Documents" section in the Appendix. Page 89 of the *Senior High School Language Arts Curriculum Guide* (1982) includes the Deiderich Scale. Some scales are provided within this section. All scales should be adapted for specific situations, as appropriate.

Helping Students to Improve Correctness of Written Expression

High school students are at widely divergent levels of understanding that written and spoken language are not structured the same way. Some students still think that writing is speech recorded on paper. They use many colloquialisms, generalities, redundancies and sentences that tend to be run-on, simple or compound. In addition to these errors, spelling and precise diction seem to elude some students. Others are differentiating aspects of formal written discourse from their oral language but may make many errors because they cannot control the words and structures they are attempting to use. Some of these students do not or cannot edit their own work effectively. Others make errors in attempting complex constructions and with rare words. Still others write prose that is cogent, crafted literature. How can the teacher address this range?

- Help all students learn to use writer's tools: handbook and/or style manual, dictionary, thesaurus; grammar, spelling and punctuation checkers. Help them become accountable for
  - editing and proofreading all their work, written in-class and out-of-class
  - learning correct forms and rules for areas they need to learn.

- Provide instruction on areas of need.
  Usually such instruction is best embedded in contexts of use. For example, teach thesis statement when an assignment has been given, and bibliography form when the paper is in process. Also, alert students to future needs. For example, teachers need to provide lessons to whole class, small groups or individuals based on what the students need. (Not everyone needs to use semicolons correctly, but their correct use is essential in formal discourse.)

- Bring errors to a writer's attention so that they can be corrected in future work. Research shows that close marking (or teacher editing) is not automatically transferred by the student in future acts of writing. Choose one general area at a time for work. Students can often spot the areas they need to work on. Encourage or require them to keep track of their own progress in skill areas.

MARKING SHEET FOR ESSAYS

WRITER:

TITLE:

Specific Feedback Requested:
Be specific.

Ideas:	originality and completeness of treatment, depth of development, argument presented	4	8	12	16	20
Organization:	evident plan appropriate for thesis, convincing introduction and conclusion	2	4	6	8	10
Style choices:	voice, well-chosen diction and structure, convincing and consistent language	2	4	6	8	10
Conventions:	correctness of grammar, spelling, punctuation, format	1	2	3	4	5
Overall impression:	convincing views, respect for author, consideration for reader, maturity	1	2	3	4	5

Total ____________ 50

Note: Proportions of marks can be adjusted to meet specific objectives.

Teaching the Literary Essay Through Piecemeal Writing

Adell Nyberg
Memorial Composite High School
Stony Plain

In teaching the formal literary essay successfully to high school students, I have found that it is often necessary to break the task down into smaller writing assignments so that students are not overwhelmed by the complexity of the work. It is possible to use this piecemeal style of writing, the steps of the writing process, and an essay model to ensure greater success for English students.

When students are attempting their first literary essay, it is often wise to assign a single topic that is based upon a literary work the entire class has read. Students should first work in small groups so they can brainstorm the topic and become more comfortable with their strategies. Once students have ideas about a topic, they can then move on to the actual writing.

Teaching the essay introduction is simple for beginning students when a formula or model is used (see sample Robin Hood essay model). Students are taught that the opening sentence of a literary essay should contain the name of the author, the title of the work, the type of work it is, and the thesis or topic. Once the first sentence has been drafted, students are then asked to use transitional devices (first, in addition, second, finally, last, etc.) when citing the points they are going to make. Have students write their points in separate sentences and remind them to order their ideas in a logical manner (chronologically, from weakest to strongest, etc.,). At this time, I use a checklist that summarizes possible errors to avoid. Elements such as using consistent tense, avoiding contractions, eliminating slang, and ensuring that complete sentences are written, can be included.

After all the students have had time to complete a first draft of their essay introductions, they should return to their small groups, exchange introductions for reading, and make suggestions as to how compositions can be improved. Students will likely wish to revise their work before their introductions are graded.

When I receive the essay introductions for marking, many errors will already have been eliminated, thus simplifying the grading task. If a student has made a major writing error, it is possible for me to deal with the mistake before the student has invested a great deal of time in writing his complete composition. Students are less threatened through the use of piecemeal writing, and I am less frustrated because I am not marking a lengthy essay that a student has completed incorrectly.

Before moving on to the body of the essay, the students will be asked to revise their essay introductions. Using these revised pieces, I then outline the parts of the first paragraph of the essay body. It is simple for students if they begin with a reworded statement taken from their first essay point. They then support this statement with evidence from the text and should reinforce their claims with a quotation. (The third edition of the *MLA Handbook for Writers of Research Papers* provides useful guidelines; this edition is **very** different from earlier versions and closely follows the American Psychological Association publication format.) Students can conclude this section by restating the topic that they have used as their first sentence in the section. This ensures that students are not merely citing plot and it refocuses the topic for the marker.

Students can write the sections of their essay body alone or in groups; use the approach that will best meet the needs of the class. Assignments should be collected after the students have completed the first section of the essay's body. The introduction and essay body can then be read together and it is easy to determine whether students are writing successfully or not. I now have two grades for each student, have read only two paragraphs, and have avoided the misery of marking a lengthy essay that has been written badly.

After students have been given the opportunity to revise their work and write the other sections of their essay body, the conclusion should be taught. If students cannot understand how to write a conclusion, it is easy to have them follow the format where they reword the points they have made in the body of their essay and then end by restating their original thesis. Students should be reminded that conclusions must be more than one sentence in length.

Through the use of piecemeal essay writing, students are given the opportunity to write literary essays under less threatening conditions. They are given a model to follow when writing an introduction, body and conclusion; they have the chance to gain confidence through group work, and they receive feedback on small portions of their work, thus giving them the chance to correct errors early in the writing stage. It is possible to direct students easily through the use of simple writing steps; I am able to ensure my pupils are on the right track when I mark short paragraphs; and I am still able to obtain feedback in the form of a number of marks for my students without investing the time required to mark and make comments on lengthy formal essays that have been poorly written.

Work Cited

Gibaldi, Joseph and Walter S. Achtert. *MLA Handbook for Writers of Research Papers*. Third edition. New York: The Modern Language Association of America, 1988.

Robin Hood, the Ever-Popular Hero

In Roger Green's novel, *Robin Hood*, the character of the protagonist continues to have appeal to readers many generations after he was first described in print. Robin Hood's lasting attraction as a popular hero is probably due to the fact that he embodies several characteristics that all generations admire. First, he is of sound character, being honest, loyal, and sincere. Second, he is a man of action, a trait worthy of a hero. Third, he is a plausible hero. He has special qualities that set him apart from others, but he is not overdrawn as an indestructible super-hero.

It is made abundantly clear to the reader that Robin Hood is a man of sound character and is not the villain that Prince John has declared him to be. Although he must resort to illegal acts, his cause is just and he seeks no personal gain. The pledge formulated by Robin for himself and his band is convincing evidence that his intentions are good:

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> We declare war upon all of those thieves, robbers, extortioners and men of evil whom we find among the nobles, the clergy, and burgesses of town . . . .
>
> Now, my friends, we do not take from these and their kind to enrich ourselves. We take for the general good, and it shall be as much our duty to seek out the poor, the needy, the widow, the orphan and all those who have suffered or are suffering wrong, and minister to their wants in so far as we can. (Green, p. 45)

As the story unfolds, it becomes evident that Robin's pledge is not a collection of empty phrases. He and his band of men are careful to live up to the high expectations that they have set for themselves.

Robin Hood's continued popularity as a hero is no doubt largely due to his desire for action. Robin is a man who quickly becomes restless when he is not actively engaged in a mission of some kind. To overcome his boredom, he often goes alone into the greenwood searching for adventures. It is on one such occasion that he meets Little John and battles fiercely with him on the log bridge:

> Then they went at it with mighty blows, rather as if threshing corn with flails. Presently the sharp rattle and clatter of wood upon wood was broken by a duller crack as the stranger struck Robin on the head, causing the blood to appear; and after that they lashed at each other more fiercely. (Green, p. 64)

Although Robin suffers both a severe blow to the head and a thorough wetting, he emerges from the stream in good spirits. He has found and enjoyed the action he has been seeking.

The fact that Robin Hood is a plausible, everyday type of person is important to his status as a hero. Overdrawn heroes of the superman variety soon wear thin. They are so superior to ordinary mortals that there is never any real contest. The usual procedure is to invent super-villains to battle the super-heroes. This results in sheer fantasy. Such is not the case with Robin Hood. Robin is definitely within the domain of everyday, ordinary humans. He is a great archer, but he must exert himself to the utmost to defeat other competent bowmen. In other areas of activity, Robin is somewhat ordinary and can suffer defeat like anyone else. His meeting with Little John provides a good example when "the stranger whirled up his staff and smote so mightily and with such fury that even Robin could not withstand it". (Green, p. 65) The plausibility of the character of Robin Hood may well be the most important reason for his durability as a hero, for when plausibility is not evident, any hero soon becomes dull and commonplace.

Robin Hood's traits seem to be a near perfect mixture to ensure his durability and immortality as a hero. If any one of the characteristics discussed were not present, his appeal would become limited and he would have long since been forgotten. The attraction of Robin Hood as a hero is essentially based upon the human values that cultures have prized for many generations.

Work Cited

Green, Roger. *Robin Hood*. Harmondsworth: Penguin Books Ltd., 1960.

EVALUATION FOR A CRITICAL ESSAY ABOUT LITERATURE

WRITER:

TITLE:

Ideas:	originality and completeness of treatment, depth of development, argument presented	2	4	6	8	10
Critical response to the literature:	clarity and originality of approach, depth of analysis, choice of evidence	4	8	12	16	20
Organization:	evident plan appropriate for thesis, convincing introduction and conclusion	2	4	6	8	10
Style choices:	voice, well-chosen diction and structures, convincing and consistent language	1	2	3	4	5
Conventions:	correctness of grammar, spelling, punctuation, format	1	2	3	4	5

Total ________ 50

Comments:

WRITING, USING WORD PROCESSORS

Word processors can help writers focus on content and style in a recursive process. Computers help writers in many other ways, not the least of which are affective; removing the drudgery or recopying, and enjoying the experience of composing are frequently mentioned by writers who prefer using computers to handwriting.

There are several word processing packages authorized for use in senior high English language arts. These and other authorized writing software resources are identified in the "Authorized Learning Resources" section in the Appendix. They are integrated into the resource list for each course.

Teachers new to computers for writing should consult Alberta Education's *The Writing Process: Using the Word Processor* (1988). Colleagues in business education departments are often willing to assist English language arts teachers with hardware and software already in the school.

Computers can provide students with instant access to knowledge about mechanics and style through the use of spell checkers, punctuation checkers and style checkers. Teachers can help students to understand the advantages and limitations of such programs. Careful editing and increased knowledge of conventions are likely to result from their use.

Electronic bulletin boards can quickly and easily increase audience for writing.

> Linking word processing to the writing process logically integrates technology with teaching practice. The strengths of the computer can complement the creative activity of writing in many ways. When familiar with the computer, students can easily write their ideas, reshape them, share ideas with their peers and edit them as required.
>
> Research indicates that writing may be facilitated by a word processor once the user is able to create text more quickly than with a pen and paper. Because students avoid the tedious task of writing and rewriting in longhand, they can spend more time creating compositions. In addition, the student's work can be published in a professional-looking final form. These factors can enhance student motivation and increase the quantity of writing completed.
>
> Students and teachers must be comfortable with the relationship between the writing process and the word processor. If teachers structure positive learning experiences for their students, allowing them to use the computer to facilitate their writing activity, the result will be positive. Two features are necessary for this positive experience: first, an understanding of the writing process and, second, a willingness on the part of the teacher to provide students with the opportunity to use the word processor for writing. The depth of the teacher's understanding of both the writing process and word processing increases the likelihood of success for students.

Source: *The Writing Process Using the Word Processor*, Alberta Education, 1988, pp. 1–13.

Reinventing the Word—Computers and Senior High English Language Arts

Jerry Blake
Foothills Composite High School
Okotoks

I believe absolutely that English teachers should use computers in all English courses. For me, it's the best new tool for writing and the teaching of writing I have encountered in twenty years. Yet, I began doing so only three years ago and with much uncertainty.

I know that my own writing has improved because I do more of it. Now, I feel rather like a sculptor in clay who can rework and reconsider his creation continuously. My experience mentoring other teachers' use of the machine has been constantly positive for all streams in the English classroom. Likewise, few students wish to return to the longhand style of writing after a few months of exposure to the ease of word processing.

What makes word processing worthwhile in English? First, it gets rid of the "dogwork." It also involves students in a process oriented approach to writing. Too, an immediate sense of audience is created as we peer over each other's shoulders. Most important, such ease of writing and production demands more real world work as in newspapers, magazines and creative writing which is excitedly read by a real world audience, the entire school and the community.

What is the ideal system? Like writing itself, there is nothing permanently perfect but here at least is a wish list based on my experience and on what I already work with in our school. First, dream about a network system that allows students easy access to each other's files and therefore demands interaction, editing and collaboration from them. Also, a network means the class doesn't need the same machine, computer lab or floppy disks. A network allow for E-mail, for conferencing, for peer editing electronically, for easier access to other programs and/or tools like grammar and spell checkers and, most of all, for easy class management by the teacher.

Second, it pays to have three levels of word processing software plus one desktop publishing package. I begin with the simplest text editor because I want writing, no matter how rough, rather than two months of training in the use of a major software package. Likewise, I don't worry about keyboarding because most students hunt and peck satisfactorily within a month of use (if they don't, they have to come back to the lab in their spare time). Of course, the users, the fascinated and the techno-wizards move quickly to more powerful processing and to the desktop world. Let them—because they'll teach the whole class and continuously set new standards for you.

Third, it's most important that you have imagination, faith (as my title metaphorically implied) and a personal interest in and commitment to writing. This is a learn-by-doing situation somewhat like learning to cycle. Go to the computer lab with your students; let the "users" show off by guiding you; interact constantly with them on ideas, on editing and on reading what has been produced at every stage. I guarantee that writing will become fun again for all of you.

A final caveat (no commandments here!). I think the computer should be used to enhance our world and the people in it, to give each individual the chance to control his own linguistic universe from creation through production to communication. Too often already the machine is being used by others to control us. We owe it to our students and ourselves to help them free themselves by giving the "word" back to them. The smiles you'll get from your students when they wave their perfect poem or article at you is the reward.

Computer-Assisted Writing in the Non-Academic English Class

Peter Barron
Bev Facey Composite High School
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Weak students in the non-academic English class are encumbered by a host of language difficulties. Throughout their academic career, their experiences with language and composition have often been frustrating and demoralizing. Their lack of success has left them with low self-esteem, not to mention a dread of reading and writing. Poor spellers often have a weak grasp of the mechanics of writing and their laboured penmanship serves only to disguise many errors and to vex their teachers. For these students, writing is a painful experience which offers little prospect for reward or success. Good writing, they have been told by English instructors, means editing and rewriting, activities often viewed as punishment instead of as helpful learning strategies. From my experience, identifying organizational or mechanical errors in students' compositions has often little or no effect on the writers or their writing abilities if given only after the piece has been finished. I believe a teacher is more effective if he or she can work with students **during** the writing process.

One strategy I have found to be effective involves the use of word processing with its many unique advantages over longhand writing. First, the machine itself has a strong attraction for students. Second, students' experiences of success motivate them to continue to write. The frustration of rewriting is removed by the ease of the editing process. Spelling checkers flag errors but do **not** correct them automatically helping students improve spelling through immediate feedback. I spend less time correcting orthographic errors and more time commenting on style and content. Moreover, I appreciate the improved legibility of a student's work. Probably the most important benefit is the development of social and cooperative skills, as students naturally gravitate together to write in collaborative efforts.

Once students are ready to compose at the keyboard, they should be encouraged to make obvious corrections as they write, but not to worry about mechanical errors which can be adjusted later. The emphasis should be on getting the ideas on the screen. The next step involves printing a working draft of the writing, followed by an editing conference which could be peer or teacher directed. The next logical step is a return to the screen for editing by the student. Once the revision is complete, the final product is printed for submission and marking.

Mastery of the software program should not pose yet another hurdle for students. First, they should be given a brief introduction to the program and enough information for them to get started. As their proficiency with the keyboard and the program improves, they may then be introduced to its more sophisticated applications. For example, on the first day in the computer laboratory, I give my students a simplified set of instructions so they may start composing immediately. In the early stages I take the responsibility for printing students' text. My suggestions for improvement may be acted upon by simple applications of word processing: deletion and insertion of text. Over time, I introduce them to more complex functions, as students need them, such as printer options, block movement of text and the spell checker.

Of course, there are many concerns which need to be addressed before embarking on the word processing bandwagon. The availability of hardware and software will dictate the degree to which a teacher can implement this strategy. As well, the choice of software can be problematical. The package should be sophisticated enough so that, as students advance, they will continue to be challenged. However, it should also be "friendly" enough to allow for its immediate use. Administrative support is also basic: English teachers need to convince principals and teachers alike that computers are not the sole domain of math and business education. It would be ideal, perhaps, to have a writing centre where all English classes could reap the benefits of word processing. Moreover, there must be adequate in-services for those teachers who are unfamiliar with the technology.

For me, the most significant advantage of word processors is that they encourage the view of writing as a process. Since corrections can be made easily, students are not obliged to "get it right" the first time. They may find that their compositions are dynamic and they can refine them into even superior products. Furthermore, I enjoy being part of the writing process by helping before the final product is submitted.

Students are attracted to this technology, which offers them a new way to write, a new perspective or approach to writing. They are invited to elaborate their writing process to make it more recursive, to do all stages of the writing process with more diligence and with a lot less apprehension. When asked to comment on his use of computers in English class, one of my students wrote, "Computers eliminate tedious recopying and give you more time to think of good ideas." That's what I want to see in my students' work; how about you?

RESEARCH

Research skills learned in earlier grades can be developed in the high school years. Projects that integrate the research process into meaningful contexts of language use can be used to help students develop researching and communicating skills.

OVERVIEW OF RESEARCH SKILLS CONTINUUM

Stages	Skills
Planning	• Establish Topic • Identify Information Sources • Identify Audience and Presentation Format • Establish Evaluation Criteria • Review Process
Information Retrieval	• Locate Resources • Collect Resources • Review Process
Information Processing	• Choose Relevant Information • Evaluate Information • Organize and Record Information • Make Connections and Inferences • Create Product • Revise and Edit • Review Process
Information Sharing	• Present Findings • Demonstrate Appropriate Audience Behaviour • Review Process
Evaluation	• Evaluate Product • Evaluate Research Procedures and Skills • Review Process

Source: *Focus on Research*, Alberta Education, 1990, p. 12.

Students may need assistance in developing research skills, such as locating and gathering information from secondhand sources, analyzing and evaluating the veracity of information, synthesizing information from a variety of sources and extracting needed information. Strategies for developing student research skills are discussed in *Focus on Research*, Alberta Education, 1990, pp. 29–39.

A logical starting point for students with little research experience is to have them engage in an I-Search Report where the information must come directly to the student through activities such as interviewing or simulated experience; e.g., reporting on the plight of the disabled by experiencing confinement to a wheelchair for one day. The I-Search Report may require extensive time for both in-class and out-of-class activities. A process is described for creating an I-Search Report.

CREATING AN I-SEARCH REPORT

1. Choose a topic. Brainstorm/list several issues/topics/people about whom you are curious. Select one for the I-Search Report.
2. Narrow the topic. List questions you want answered about the topic.
3. Determine what you already know and what you really need to know, by making a chart:

What I Know	What I Need to Know

4. Confer with your classmates and brainstorm for sources of information on your chosen topic. Tell your group how you became interested in the topic and what you need to know. Ask them for help—tips, names, addresses, phone numbers of experts, and so on.
5. Extend your list of possible sources of information. Find experts or authorities, films, tapes, newspapers, magazines, etc.
6. Before you interview people about your topic, determine the most appropriate way to approach them—through an introduction or directly? By telephone/letter?
7. Schedule an interview time that is suitable to them.

   Prepare interview questions ahead of time to avoid questions that could be answered with "yes" or "no." (See Asking and Answering.)
8. Know something about the topic before you interview. Approach your interviewee positively. Avoid "I'm sorry to bother you. I know you're a very busy person and don't have time to talk to little people like . . ." Authorities are usually busy or they wouldn't have become experts. Often, they enjoy helping others because it provides the opportunity to talk about something they love.
9. If you are concerned that experts may not have time to spare, begin by asking them where you might look for information and advice on your topic. You have provided them with the opportunity to refer you to other people or locations to obtain information if their time is restricted.

10. Take notes by jotting down any pertinent information you obtain from the interview.

11. Test and compare the statements of experts. Determine whether the expert is rated highly by peers, whether he or she publishes in reputable publications, whether the company or institution is respectable and whether the facts and details support each other.

12. Consult both first-hand sources (people who talk to you about what they're doing, or objects and events you observe on your own) and second-hand sources (books, magazines, newspapers or people who tell you about what others have done). Remember that experts are persons who know a great deal about something and they need not hold an official position or be a certain age.

Format for an I-Search Report

An I-Search Report may be organized in four parts, according to the events that occurred during your search.

1. What I knew/did not know about my topic before I began the report.
2. Why I am writing this report (because the information will influence the individual's life rather than because the report was assigned).
3. Where I searched and the information I obtained.
4. What I learned and what I still need to know.

The I-Search Report may be written in a formal or informal manner.

Adapted from *English 16 Integrated Occupational Program Teacher Resource Manual*, Alberta Education, Interim–1990, Writing pp. 16–17.

More information about I-Search writing can be found in:
Macrorie, Ken. *Search Writing*. Boynton/Cook Publishing Inc., 1984, pp. 62–65.

The Mock Disaster—
A Real Learning Experience

Donna Chorney
Hillside Junior-Senior High School
Valleyview

Even the best made unit plans must sometimes be put aside to make way for better ones which may be as close as our own backyard. Sometimes events in a community provide an opportunity for a unit of study which is more immediate to the students and which captures their interest.

Early in the fall semester, the Grade 12 students in our school were approached about serving as "victims" in a mock disaster to be held in our town. It was also suggested that an English class might like to videotape the proceedings. The idea was accepted with enthusiasm by my English 33 class, so we brainstormed possibilities. The students were eager to be involved in many more ways with the disaster exercise and excited that they could plan and organize the whole thing themselves. I was thrilled with the wealth of opportunities for working on many of the skills outlined in the curriculum guide in a way which the students would enjoy. By the end of the first discussion, we had decided to not only provide victims for the exercise and to videotape it, but also to develop various compositions based on our experiences for possible publication in our local newspaper, the *Valley Views*. At this point, I don't think any of us realized how complicated or successful the project was going to be. All we knew was that we had less than two weeks before the actual mock disaster was to occur, so we had to make preparations quickly.

Following are the organization, implementation and results which emerged from the unit of study.

STEP I: GATHERING INFORMATION

In order to gather all the necessary information we:

1. contacted the local disaster director by phone to obtain a list of the names and basic duties of the agencies that would be involved in the exercise;
2. split the class into small groups and brainstormed interview questions;
3. contacted a representative of each agency and conducted interviews;
4. presented to the rest of the class brief oral reports of the information gathered in the interviews;
5. typed, photocopied and distributed to all members of the class comprehensive reports developed from the interviews to be placed in a writer's notebook for further reference;
6. invited the local newspaper editor to speak to the class about covering an event as a news story for a daily paper or as a feature article for a weekly paper like the *Valley Views*;

7. invited the northern reporter for CFRN TV to speak to us about videotaping the event;
8. placed notes from the two presentations in our writer's notebooks;
9. studied examples of news reports from *The Edmonton Journal* and feature reports from the *Alberta Report*;
10. invited the local director of the mock disaster to visit our class to speak about press conferences and proper protocol at the disaster site and to answer any last minute questions;
11. placed notes from the above in our writer's notebooks;
12. read fiction and non-fiction compositions about real and imaginary disasters.

STEP II: ORGANIZATION

Once all of the necessary information was gathered, each student chose the part he or she was going to play as a "victim," camera person or reporter. The "victims" then prepared small notebooks which could easily be carried with them and in which they could record the sights, sounds, smells, tastes, sensations and emotions they experienced during the exercise. The reporters developed comprehensive sets of questions to ask and the camera people made arrangements to obtain the equipment they would need and planned the shots which they would try to get.

STEP III: PARTICIPATION

By the time September 27th arrived, we were ready. The disaster services people from Edmonton arrived and started preparing the victims. While they worked, our camera crews and reporters followed their progress, asking questions and receiving comprehensive answers. The two camera crews and reporters were given official tags to wear so they could set up their equipment at the disaster site and at the hospital without any hassles from authorities who maintain very tight security during an exercise such as this. When the exercise was complete, all students attended the debriefing and were encouraged to contribute to the discussions.

STEP IV: WRITING

With the wealth of information they had gathered in their notebooks and with vivid memories of their participation, students needed no encouragement to get started on their writing projects. We brainstormed as a class the many types of writing which they might choose to do:

poetry
narratives
news reports
feature articles
letters to the editor
diary entries
journal entries
personal letters
critical essays.

At this point, I took the class to the computer lab and they started to compose. The students tackled their writing with zest because they really wanted to record their impressions and because they knew they had a real audience waiting to read their work.

After much writing, peer editing and revision, the resulting compositions were published in a special section in the *Valley Views*, and were met with praise from many people, including the editor. A few weeks after the material appeared in the newspaper, the class was approached with a request from the Alberta Disaster Services Division of Alberta Public Safety Services to publish their work in a booklet which could be used as a part of promotional materials used at trade fairs and training sessions. We had to develop and sign release forms for the students' work, which was a valuable experience for them.

STEP V: EDITING

After the initial writing was complete, the six hours of videotape produced by the film crews still needed to be edited into some useful form. Almost immediately after the exercise, we were bombarded with requests for the tapes, from the participating agencies. We quickly divided the class into three separate groups and began plans for creating three tapes, one focusing on the various steps involved in a mock disaster, another featuring the emergency service agencies in Valleyview, and a third showing the project as an English exercise. However, we had trouble gaining access to the type of equipment needed to do the editing and we were running out of time. We had already spent over four weeks on the project and the students were ready to move on to a different topic. With reluctance, we decided to leave the tapes in their rough form. (Note: Later, one of the students from the class undertook the editing project on his own and is presently working on it. The agencies have watched the original tapes and have gleaned the necessary information from them.)

STEP VI: EVALUATION

Since this was such a comprehensive project, the students and I prepared the attached evaluation scheme which we felt reflected a fair distribution of marks according to the work which was done. The format is based on suggestions from *The Writer Within: Dialogue and Discovery*, by M. L. Souter-Hynes and M. T. Wood (Toronto: Harcourt Brace Jovanovich Canada Inc., 1989).

This unit of work was highly successful for many reasons, including the following:

1. The students were interested in the project because it was based on something which concerned them. As a result, they learned a great deal about their community and the services it offers that are often taken for granted. (Many other community projects, such as fairs, heritage days, rodeos, 4-H days and trade fairs could be used as the basis for a similar project.)

2. The students had a hand in developing the unit, so were willing to work hard to make it successful.

3. The writing produced was of a high quality because it was being done for a "real" audience.

4. The community was able to see the students at work, which promoted good public relations for the school.

RELEASE OF COPYRIGHT

Re: Student Work—Valleyview Mock Disaster, 27/09/90

Permission is hereby granted to the Alberta Public Safety Services by ______________________, a student at Hillside High School in Valleyview in the East Smoky School Division, to reproduce for non-profit educational purposes only, all or part of the works created by said student for the mock disaster project. We hereby agree and undertake not to pursue any rights which ______________ have or may have been pursuant to the provisions of the Copyright Act and any amendments thereto in regard to said reproduction of works for educational purposes only.

Signed this __________ day of ______________, A.D. 1991.

____
Parent/Guardian

____
Student

REPRODUCTION OF STUDENT WORK

Re: Valleyview Mock Disaster, 27/09/90

I ________________________, a duly authorized officer of Alberta Public Safety Services, hereby agree that any reproduction of all or part of the work done by ______________________________, in respect to said Mock Disaster project prepared as part of a program of studies for Hillside Junior/Senior High School in the East Smoky School Division, shall be for educational purposes only, and further acknowledge and agree that the permission herein granted to Alberta Public Safety Services is restricted to reproduction of the work referred to herein for non-profit educational purposes only and for no other purpose.

Signed and sealed this __________ day of ____________, 1991.

____
Name and Title of Officer

(Affix corporate seal)

MOCK DISASTER PROJECT MARKING SCHEME

English 33

Name

Process Items:

	Allotted Marks	Quality or Completion Mark
1. Notebook entries: – Questions for interview – Typed information from interview – Notes from speakers	15	________ (Completion & Quality)
2. Oral reports from interview	5	________ (Quality)
3. Group participation	5	________ (Quality)
4. Participation in Disaster	5	________ (Quality)
5. Work in progress sheets	5	________ (Quality)
6. Draft(s)	5	________ (Completion)
7. Peer responses (×2)	5×2=10	________ (Quality mark awarded to person giving response to draft)
	Total	________ /50

PRODUCT/PREPARED WRITING

Polished Profile	20	________
Publication Bonus	5	________
	Total	________ /25
	Final Mark	________/75

Professional

SHELF

The following resources are those identified by Alberta Education as useful for teachers in the implementation of a course or program of studies, but which have not undergone the standard review procedures of Alberta Education. These titles are provided as a service only, to help local jurisdictions identify potentially useful teacher reference resources. The responsibility for evaluating these resources before selection rests with the local jurisdiction.

Atwell, Nancie. *In the Middle: Writing, Reading, and Learning with Adolescents*. Portsmouth: Heinemann Boynton/Cook, 1987.

Focus on Research. Alberta Education, 1990.

Fulwiler, Toby, ed. *The Journal Book*. Portsmouth, NH: Boynton/Cook, 1987.

Kirby, Dan; and Tom Liner, with Ruth Vinz. *Inside Out: Developmental Strategies for Teaching Writing*. Second edition. Portsmouth, NH: Boynton/Cook Heinemann, 1989.
Teacher note—This text is authorized as a support resource for teacher reference, and is available for purchase from the Learning Resources Distributing Centre.

Murray, Donald. *A Writer Teaches Writing*. Second edition. Boston: Houghton Mifflin, 1985.

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Rico, Gabrielle Lusser. *Writing the Natural Way*. Los Angeles: Tarcher, 1983.

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Teacher note—This text is authorized as a support resource for teacher reference, and is available for purchase from the Learning Resources Distributing Centre.

DEVELOPING LISTENING AND SPEAKING

In real life, listening and speaking are rarely separate. In the classroom, while we might find situations in which we will want to highlight one or the other for teaching purposes, their use within the classroom is as interconnected as it is without.

GROUPS

Use of small groups in the English language arts classroom is a popular classroom strategy. If students are to develop effective skills in interaction, one part of general communication, then class time and assistance should be provided for them to become more effective language users in group situations as well as to learn within such settings. Responding to literature and writing are obvious contexts for small group talk in the classroom. Students, through conversation, can link their in-school experiences and language to those out-of-school and in doing so develop a resonance and relevance. Groups tend to vary in size and to be more or less structured depending on the purpose of the group activity and the teacher's approach. The integrative nature of groups is shown in many teacher articles on literature, for example pp. 72–80.

Brainstorming	Exercise in creative thinking, generate ideas for writing, propose solutions to a problem, collecting prior knowledge about a concept, skill, attitude, or work.
Editing	Directed or unstructured response to a written draft, in pairs or small groups.
Committee Work	Discussion-based class activity, such as planning, introducing, thanking and formally writing to a guest speaker.
Response Groups	Student conversation about their responses to a text, including personal responses, questions about the text, connections to others.
Preparing Class Presentations	• Readers' Theatre • Panel Presentations • Scene Presentations • Adapting Literary Works
Cooperative Learning	See pp. 77–80 for a teacher article on cooperative learning and the sample unit for English 23 beginning on p. 225 for specific language arts ideas.

CREATING HOME GROUPS

The purpose of establishing home groups is to initiate a starting point for group interaction skills and group routines to be introduced in a systematic and gradual manner.

Given a class size of 30 to 36 students, a physical arrangement of six groupings of five or six students would allow for an initial group focus. Initial criteria for each home group should take into account:

1. the balance of female and male students.
2. the balance of student talents, interests, strengths and weaknesses.
3. avoidance of large cliques.
4. avoidance of personality clashes.

Tips for Home Groups

1. Establish the six home groups at the beginning of the year or as early as possible.
   Note: Successfully changing from a lecture/row format to a grouping arrangement will be less disruptive if group routines are introduced gradually.
2. Rely on a variety of sources such as reports and teacher observations, to help establish the home group.
3. Organize the physical arrangement of the classroom, leaving ample room for passages to doors, pencil sharpeners, common shared areas, etc.
4. Use class and group conferences to have students establish and accept ownership for routines pertaining to movement, clean-up and the conversation level appropriate to the task.
5. Build on previous class routines as interaction levels become more sophisticated.
6. Develop, collaboratively, expectations for content and skills and match appropriately to class, small group and individual interaction levels.
7. Modify activities so that they teach specific interaction skills as needed, but allow flexibility for individual/group input.
8. Have expectations for class, group and individual products that reflect the degree of sophistication of classroom dynamics.
9. Establish a positive risk-taking atmosphere where the teacher and the students can learn together.

Adapted from: Bruce Yama, *ProFile: Collaborative Learning*, Ontario Ministry of Education, 1987. Reprinted with permission.

A Comfortable Beginning

Lyle Meeres
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Students who do not know their peers benefit from mixers that help them to respect, accept and trust each other enough to allow discussion. Mixers in the first week also help the teacher to get to know the new students.

Here is a sketch of first week activities. A simple beginning would be to model by saying your name and two things that you enjoy. Then have students do the same. Follow with a page of incomplete statements such as:
- The best part of English is . . .
- What makes a good class is . . .
- What I hope for is . . .
- One thing that I do well is . . .

Ask students to complete and share three answers with ten or more students. When students are sharing, they react to one statement the other person wrote, so that they remember people and so that both feel good about sharing. They sign each other's page before moving.

On the second day, students locate people who match descriptions such as the following:
- A person who is an only child . . .
- Someone who likes art . . .
- Someone who has travelled outside Canada . . .

Use about fifteen appropriate statements. On the same day, ask students to set up the next day's exercise by listing things that make them individual. Talk about the kind of things that make people unique, then have them write brief personal "definitions". For example, one student wrote: "I value friendship; like different earrings; like children; dislike being alone on elevators; hope to work in the medical field." Type these on a page but replace the student names with numbered blanks.

On the third day, students fill in the blanks by asking each other questions. Encourage them to ask questions that might help them to remember people ("Do you like to ride horses, as it says in number ten?" is better than "Are you number ten?").

On the fourth day, groups take turns interviewing each other as celebrities, beginning of course with the celebrity's name and following with two questions (celebrities may refuse to answer one). Seek at least one answer per interview that goes beyond the single word response. For example, a student might ask, "What are two things you would buy if you won a lottery?" or "What do you hope to work at after you finish school?" The class should see each interview.

On day five, reinforce name learning with drills. Ask students to name themselves and two people seated nearby, as if they were making short introductions. Then, ask students to name everyone in some area of the room, such as a row. Ask volunteers to name everybody in class. Review tricky spellings, change seating and write the new seating plan.

Often the result is a positive atmosphere in a class where students can talk about language arts issues involving feelings and experiences. A good first week leads to other good weeks!

Some Ideas for Teaching The Process of Talk

- Accept student responses in their own language. Listen attentively, asking for clarification as required.
- Help group participants to understand the purpose, question, or task they will be engaged with. Highlighting key words and asking for paraphrases will help students who have difficulty determining what they are expected to do.
- Assist students to develop strategies to keep their group focused.
- If students tend not to participate, try a taking turns approach, such as going around the group, with each participant making a point before open discussion occurs.
- Encourage students to ask questions of each other and to elaborate on their ideas.
- Have students tape-record a group session, play back the tape and analyze their own group process.
- When groups have different topics or varied responses, ask for group summaries to be presented to the class.
- Share information on group roles (chair, recorder, encourager, etc.,) and ask students to play specific roles. Analyze the contributions.
- Use audio-teleconferencing equipment to communicate with other students in another geographical area about a topic of common interest.

When teachers model the attitudes and interaction that are desired for students, group communication in the classroom tends to be facilitated. Beginning with pairs and short, preset tasks near the beginning of a course is a strategy that many teachers use to establish group time as communicative and productive.

STORYTELLING

TEACHING HOW TO TELL A STORY

> "Storytelling promotes warmth, intimacy and relaxation among people. It can break down racial barriers and bring people to a common essence."
>
> Helen Porter

The following points should be emphasized in teaching students how to tell stories:

1. Storytelling flows from a deep desire to share, the desire to be open about something that has touched one deeply. The choice of story and the manner in which it is told reveals one's inner self. Although the storyteller may be recreating a traditional tale, it is his or her experience that enters the telling and makes the story ring true.

2. Choose a good story to tell that you enjoy. Your story should have a single theme, a well developed plot and a brief opening that introduces main characters, sets the scene, arouses pleasurable anticipation and then, almost immediately, the story plunges into action.

3. Read the story from beginning to end several times. Read it for pleasure first. Then read it over with concentration. Analyze the story to determine where the appeal lies, what the art form is, what word pictures you want your listeners to see, what mood you wish to create.

4. Read the story aloud and time it. Time it again when you begin to tell it. It should be the same or shorter.

5. Learn the story as a whole rather than in fragments. Do *not* memorize it. Perceive the storyline—the beginning, which sets the stage and introduces the characters and the conflict; the body, in which the conflict builds up to the climax; and the resolution of the conflict. Do not alter the essential storyline.

6. Master the style of the story. To retain the original flavour and vigour of a fairy tale, memorize rhymes of characteristic phrases and songs. Use peculiar words the story might contain.

7. Make the story your own. Become familiar with the characters and the scenes. Build in your imagination the setting of the story. How are your main characters dressed? How do they behave? Imagine sounds, tastes, scents, colours. Only when you see the story vividly yourself can you make your audience see it.

8. Be careful of timing; pause before any change of idea or significant word. Emphasize words that carry meaning. Take poetic passages slowly. Build toward the climax. Use pauses, they can be very effective.

9. Modulate your voice—whispering to loud. Do not use distracting mannerisms.

Assignment:

In your journal, write reflections on the storytelling process or create a sketch of an ancient storytelling scene as you imagine it. Describe how people sit and listen, how the storyteller performs.

At home, pick out a story you'd like to tell and start to learn it by the method described.

Source: McTeague, Frank. *ProFile: Response to Literature*, Ontario Ministry of Education, 1987. Reprinted with permission.

DEBATES, SEMINARS AND SYMPOSIA

Debates

Informal debates and more formal debating emphasize critical thinking, integrate listening and speaking for the participants, provide listening contexts for audience members, and may integrate writing of arguments and notes.

Dividing the class into halves to prepare the pro and con arguments of a debate resolution or a more informally worded topic will give opportunities to develop positions and use evidence. The preparatory activity is a natural setting for focused talk.

Teachers wanting to develop more formal debating skills in their programs are directed to the materials prepared by the Alberta Debate and Speech Society, which may already be available in your school through a debating club.

Seminars and Symposia

Students can prepare a topic or text for further exploration in a seminar situation. With senior students, these seminars might be concurrent and conducted without teacher supervision. With less experienced students, teacher guidance on procedure and with the task itself will probably be required. If other students have major projects to work on, then the teacher can work with a seminar group of five to twelve participants.

Symposia usually involve presentations by one or more students to a larger group, seminar or whole class. Once students have developed their expertise in the area for presentation, they present their material and solicit questions and discussion. Helping English 20 students to develop their knowledge of the milieu of Shakespeare's writing would be appropriate to the symposium, since researcher and classmates can benefit from the shared knowledge presented.

The oral communications ideas presented in Alberta Education's *Oral Communication Evaluation in English 30 and 33* (1990) resource are practical and innovative for building symposia into the classroom program. See page vii for additional information.

Teleconferences

Organize a formal debate, seminar, symposium, or conduct a formal teleconference interview with an author, director or filmmaker in a distant location, using the audio-teleconference equipment located in many schools.

ORAL EXPERIENCES WITH LITERATURE

SOME ACTIVITIES TO PROVIDE A LISTENING EXPERIENCE OF POEMS

1. A poem is read without discussion every day for a week, by the teacher or by a student who has prepared the reading. Closer exploration of the poem may or may not follow. A record tracking each day's insights could be kept for a sharing time later.

2. Students prepare a taped reading of a poem. Or, with the help of other students and staff members (voices beyond the class), they prepare several readings of the same poem.

3. The class listens to taped or live (or both) readings of a poem. In a period of silence following, they jot down 'instant reactions' to ponder as they begin to develop a personal response to the experience of the poem.

4. Working in small groups, one student reads a portion of the poem and then passes the book on to the next student, who continues with the next portion. This process is repeated until the entire poem has been read and listened to several times. For each member of the group, there is more 'listening to' than 'reading to'.

5. Several pairs of students prepare a reading of the same poem. The readings by each pair are heard, compared and assessed.

6. The teacher reads a poem, or plays a taped reading of it (prepared by teacher or student). Working in pairs, students A and B write brief 'instant reaction' notes and exchange them. The poem is read (or played) again and further notes or comments are added. Class discussion follows. Such presentations can easily be modified or adapted with almost limitless variation. The teacher as researcher develops a repertoire of presentational strategies.

7. Paul Fleischman has composed poems in two columns to be read aloud by two readers at once as in a musical duet. (Paul Fleischman, *I Am Phoenix: Poems for Two Voices*.) Students enjoy performing them.

8. The teacher directs the class in a choral reading. The text of the poem could be made visible (at first) by using an overhead projector. Music or sound effects (live or taped) could be appropriately added. A tape-recorder is useful during rehearsals to foster the class's critical refinement of their own performance.

Source: Frank McTeague, *ProFile: Response to Literature*, Ontario Ministry of Education, 1987. Reprinted with permission.

Poetry Through Voices

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Perhaps what I really wanted to be was a drama teacher. Certainly I use many drama techniques in teaching literature—to the delectation of some students, the entertainment of others, and the horror and embarrassment of a few. Teaching the "how" of poetry can be a daunting task, but one way that works is oral interpretation in small groups.

Climate Preparation

The first step in any English class is to ensure a "safe" environment. There are probably subtler means of doing this, but my main method is to show the students that I am prepared to make a fool of myself, and that they can snigger as much as they wish at me; but that the slightest sneer, scoff, smirk or elbow nudge when other students are performing will ensure that the smirker is out of the class forthwith.

Teacher Preparation

Select a group of short poems, preferably "dramatic" (like "The Unknown Citizen" by W. H. Auden), in which a situation and a persona can be heard and identified. A central theme for the whole selection can unify. Form small student groups—preferably four or five to a group.

Group Responsibilities

Designate:	Choose a poem carefully (one you like).
Speculate:	Discuss what the poem says. Understand the words. Who is speaking? When? Where? What does he feel? What is the poem doing? Central effect? HOW does the poem achieve it?
Illustrate:	On a large piece of paper, draw an image for the poem (one artist to each group; primitive art will suffice). What can you see? Imagine that you are to commission an artist to illustrate this poem.

Orchestrate:	Listen to the voices in your group (note the colours: light, dark, medium). Decide on a division of the voices for a group reading of the poem. This is where you have to see what the words are doing; why the placing; where there are shifts in pace, in tone, in emphasis. Be creative. Remember the central effect.
Demonstrate:	Present the reading to the class. Twice. First time: audience listens, without the text, then say what they see (their image), and feel (tone). Second time: the audience have the text of each poem and note what you have done with the voices.
Explicate:	Show your "image"; answer questions on how you chose to use the voices; discuss the "so what" of the poem. What is the central idea or effect?
Relate:	To the central theme that unifies the whole selection, if there is one.

We end up with a primitive art display on the walls, accompanying the poems.

Often I start with one poem for the whole class, such as "O Where Are You Going" by Auden, and have each group discuss and present. Then the whole class compares analyzes and impressions.

The benefits of this kind of poetry unit are that the students learn to look carefully and discuss HOW the poem works to produce an effect or an idea. They learn, fairly painlessly, the application of voice, tone, pace, patterns of sound, verse and stanza, image and theme. And they seem to enjoy it at any level. I do. But then, I always wanted to be a drama teacher!

LISTENING REPORT

NAME:

Context: guest speaker, audiotape, classmates' talk
literary adaptation, literary reading or presentation
other ______________________________

Purpose of communication:

Purpose for listening:

Main points presented:

Personal response:

Techniques used well and/or areas needing improvement:

What did you learn from the talk/reading?

What have you learned about listening and speaking?

Professional

S H E L F

The following resources are those identified by Alberta Education as useful for teachers in the implementation of a course or program of studies, but which have not undergone the standard review procedures of Alberta Education. These titles are provided as a service only, to help local jurisdictions identify potentially useful teacher reference resources. The responsibility for evaluating these resources before selection rests with the local jurisdiction.

Alberta Debate and Speech Handbook. Alberta Debate and Speech Association.

Brubacher, Mark; Ryder Payner; and Kemp Rickett. *Perspectives on Small Group Learning: Theory and Practice.* Mississauga: Copp Clark Pitman, 1990.

Clarke, Judy; Ron Wideman; and Susan Eadie. *Together We Learn.* Toronto: Prentice-Hall, 1989. Co-operative small group learning.
Teacher note—This text is authorized as a support resource for teacher reference, and is available for purchase from the Learning Resources Distributing Centre.

Diagnostic Learning and Communication Processes Program. Student Evaluation and Records Branch, Alberta Education, in development.

Enhancing and Evaluating Oral Communication in the Secondary Grades. Teacher's resource package. Student Assessment Branch, Ministry of Education, Province of British Columbia, 1988.

Jeroski, Sharon et al. *Speak for Yourself.* Toronto: Nelson, 1990. Student text and teacher's guide.
Teacher note—These texts are authorized as support resources for teacher reference, and are available for purchase from the Learning Resources Distributing Centre.

MacLure, M.; T. Philips; and A. Wilkinson (eds). *Oracy Matters: The Development of Talking and Listening in Education.* London: Open University Press, 1988.

Oral Communication Evaluation in English 30 and English 33. Alberta Education, 1990.

Tanner, Fran Averett. *Readers' Theatre Fundamentals.* Caldwell, Idaho: Clark Publishing Company, 1987.
Teacher note—Clark Publishing Company, P.O. Box 700, Caldwell, Idaho, 83605. Telephone (208) 459-7421.

DEVELOPING VIEWING

There is no doubt that high school students are involved with out-of-school viewing. While some teachers question the nature of materials viewed and the lack of critical awareness of viewing, it is nonetheless part of student life: students leaving school will have spent roughly 18,000 hours watching television compared with 12,000 hours in classrooms and working at school activities.

A concern for media literacy parallels the school's concern with print literacy. How can students learn to understand, evaluate, appreciate and reflect upon non-print media? Strategies that support and extend work with print texts are often appropriate; but, because of some of the unique qualities of viewed communication, some discrete approaches will also be useful.

The five viewing concepts stated in the program of studies are identical for English 13 and 10 (Grade 10), English 23 and 20 (Grade 11) and English 33 and 30 (Grade 12). The skills stated refer to English 13, 23 and 33. When the skills differ for English 10, 20 and 30, these differences will be noted in brackets.

The suggested viewing activities on the following pages are from the monograph *Viewing in Secondary Language Arts*. Alberta Education, 1982 (pp. 33–45). It should also be noted that the films listed are suggestions only; there are many good resources available that will serve the same purpose.

Concept	Skills	Suggested Viewing Activities
Appreciation and understanding of a visual message requires an understanding of purpose.	**Eng. 13 (10) Identify the purpose, message and intended audience of viewed communications.**	• Ask students to identify the purpose, message and audience of any appropriate poster or photograph. "Campaign" type advertisements such as anti-smoking, anti-drinking, anti-pollution, etc., are excellent choices. • Students try to get two copies of the same newspaper picture, complete with caption. Leave one photo as it is. Cut the other one to give it a new focus and add a new headline or caption. Mount both pictures and compare. Does the purpose, message and intended audience change with the close-up?
	Eng. 23 (20) Identify the level at which a visual image communicates and discuss its relation to the basic purpose for which the image was produced.	• Visual images can often tell us things more forcefully and vividly than words. Describe, in words only, one of the following to your classmates: a spiral staircase, brushing your teeth, a rubber band, a swan dive. No hands allowed! (Part 1, p. 17) • Letterheads and trademarks try to take the viewer beyond mere words by adding visual images to the letters—combining both words and pictures to make better messages. Design a letterhead or trademark. Use your own name, the name of your school or a fictitious product. (Part 2, p. 36) Source: *A Picture's Worth a Thousand Words: Interpreting Visual Information* (slide-tape kit from the Centre for Humanities)
	Eng. 33 (30) None stated for this concept.	

Concept	Skills	Suggested Viewing Activities
Elements in and structure of the image strongly influence the total effect of the communication.	**Eng. 13 (10) Understand that the message of a visual presentation is affected by factors such as colour, angle and movement.** **Recognize how the content of the image is affected by the use of such devices as camera angles, framing and arrangement into sequences.**	- Have students take photos or find pictures that illustrate the differences in high and low angles, symmetrical and asymmetrical framing, colour and black/white. - Examine television commercials and discuss ways the camera attempts to make the products look bigger, better and more fun.
	Eng. 23 (20) Relate the elements of the image to the purpose and message of the image. **Appreciate effects of editing, such as biasing content and enhancing mood or theme.**	- Examine television commercials and discuss the impact of camera angle, rapid editing, out-of-scale close-ups, etc. Students should also note the theme, slogan and effects in TV advertisements they view at home. This could culminate in a written assignment.
	Eng. 33 (30) Analyze the structure of a visual image (message) by expressing the relationship among the purpose of the image, its content and style and the unified effect that results.	- A skilled photographer could present photos to illustrate this relationship of image, content and style. Students could critique photo collections such as those found in LIFE magazine or in a film or slide kit dealing with an artist. - To put this skill into practice, a poetry assignment could be used. Have students copy out a poem on one side of a page (*audio* section of the script), and find or sketch shots (*video* section) to accompany the narrative. Students will have to make such decisions as framing, long shot, close-up, angle, etc.
Many "visual communications" are really audio-visual messages that use sound and image together to communicate meaning.	**Eng. 13 (10) Recognize the intentional use of sound to create appropriate atmosphere for the visual message, to communicate content that is supplemented by the visual message, or to soothe, irritate or distract the viewer.**	- By taping the audio track off the air, play the opening bars of theme music from several TV comedy and drama programs. Choose programs with recognizable theme songs, if possible. Discuss the atmosphere created by the music. - Show a Norman McLaren film (National Film Board of Canada), such as *Hen Hop* (4 minutes) or *Hoppity Pop* (3 minutes), which use colourful hand drawn animated figures frolicking to music. Ask students to list the moods created. Then show the film again, with the sound off. Play another piece of music to accompany the film to illustrate contrast.
	Eng. 23 (20) Discuss the relationships among sound effects, language or other non-visual means and the visual image in media such as film and television and of language and visual imagery in newspapers or magazines (especially advertising and cartoons).	- Ask students to listen to a cartoon show such as those seen on Saturday morning, or a segment from Sesame Street. Both use sound effects with language (spoken) visuals to create meaning. - Show students an animated film—first *without* the sound. Students should focus on the visual element and then discuss what they think the film is about and what parts of the film lead them to those conclusions. Show the film *with* the sound track. Discuss the effect created with the accompanying sound.

Concept	Skills	Suggested Viewing Activities
	Eng. 33 (30) Discuss the artistic unity resulting from combined visual effects, sound effects and language in a mixed-media presentation, television production or film.	• Choose any of the following sources to use for discussing how the visual and audio portions of a mixed media production combine to produce an artistic unity. PAS DE DEUX—by Norman McLaren, 14 minutes. This film is a classic in innovative film artistry. McLaren uses optical printing and stroboscopic effects to enlarge a "dance for two" into a cinematic experience. ESPOLIO (7 minutes). This film is full of rich symbolism as its beautiful drawings illustrate the poem by Earle Birney. Many interpretations can be uncovered when discussing the visual interpretation of the filmmaker. CAROUSEL (7 minutes). This imaginative film explores the theme of illusion vs. reality as merry-go-round horses escape to freedom. It shows an extraordinary effect of colour and music. THE BOLERO (27 minutes). This film, winner of the 1974 Academy Award for live action short subjects, portrays the sights of Zubin Meta and the Los Angeles Philharmonic Orchestra playing the sounds of Ravel's "Bolero."
The viewer must evaluate the apparent reality created in media products.	**Eng. 13 (10) Discuss emotions, facts and opinions expressed visually.**	• Have students watch a nightly TV news program. Discuss how the stills, graphics or motion visuals augment the narrator's telling of news. Were the stories all factual or were they embellished with emotion and/or opinion? An interesting film to accompany this exercise is "Shaping News for the Consumer," 1975. • Show a film that goes behind the scenes of filmmaking to show how the illusions are created; e.g., "The Art of the Impossible or Nature of the Film Medium." Discuss the reality and truthfulness of a finished film.
	Eng. 23 (20) Analyze propaganda and advertising techniques used in viewed messages.	• Discuss advertising appeals and techniques such as bandwagon, testimonial, plain folks, etc., as they are used in print, on television and on billboards to sell products, companies, new ideas, habits (such as recycling) and people (such as politicians). • Have students select a *very ordinary* object and, in groups, create a need for the product with an advertising campaign, using as many media as possible.
	Eng. 33 (30) Analyze and evaluate the extent to which manipulative devices are used in the material one encounters in one's daily life. Evaluate the aura of reality created in visual messages, especially propaganda.	• Examine the role that psychological needs for love, friendship, acceptance, etc., play in TV advertisements—especially those of youth-oriented products such as jeans and soft drinks. • Students pretend they are from another planet. Have them examine several television advertisements, or one or more popular TV shows and deduce what they can about the interests, values, lifestyles, image of men, women, teenagers and children in our culture. How do these deductions compare with *reality*? • Examine stereotyped characters, such as police officers, doctors, teachers and various minority groups, in various television dramas. How are these stereotypes different from real people? Why are stereotyped characters used so extensively? How might stereotypes affect the viewing public?

Concept	Skills	Suggested Viewing Activities
Visual communication is similar in many ways to verbal forms of communication.	**Eng. 13 (10) Discuss relationships among film, television, cartoons, advertising and literature (feature films, TV movies, novels and plays or among the short films, short stories, one-act plays and poetry).**	• All media have stylistic devices in common, such as colour, shape, size, focus, point of view, etc. Ask students to choose any two of the following—TV, film, cartoons, comics, ads, literature—and develop a comparison/contrast theme. Students should also note similarities and differences in structure, content and meaning. • Have students visualize a short story, novel or play. It may take several forms: scrapbook (a story in hand drawn pictures, cartoon strips, snapshots or magazine pictures), poster, collage, mobile, etc. Remember, the purpose of this project is to present the plot, a character, a scene, in a visual, creative and artistic manner.
	Eng. 23 (20) Recognize that visual messages may employ imagery, mood, irony (satire), tone, symbolism, humour, structure and pace.	• From the point of view of a character in a novel or play, compose a photo essay that employs one or more of the skill ideas. • Choose a film that has a similar or contrasting theme to a work of literature being studied. Discuss the techniques of the visual message. Compare/contrast the imagery, symbolism, mood, tone, etc., of the filmmaker and the writer. For example, the animated tale "Charley Squash Goes to Town" (4 minutes) makes an interesting commentary about Charley's Indian identity. This, and other Indian films, would complement a drama study of Ryga's "The Ecstasy of Rita Joe."
	Eng. 33 (30) Discuss the ways in which (appreciate that) visual media make use of stylistic devices (colour, texture, body language, connotation) to influence the viewer, and relate this knowledge to the use in literature of such stylistic devices as sensory impression, diction and rhythm. Evaluate the stylistic features of a visual message.	• Where equipment is available, have students create a short "rock video" to illustrate a popular song. • In comparing film versions to original versions of literature, discuss such specifics as the filmic treatment of key scenes, the choice of setting, the use of visual symbols, the creation of mood, the camera's point of view, the choice of music, etc. Assess artistic decisions to add to, delete or modify the original. • "I am less interested in the story than I am in the manner of telling it." Alfred Hitchcock

SOME POSSIBLE APPROACHES FOR VISUAL TEXTS

- Analyze print advertisements. What representations of the real world exist? What other ideas are signified? How is audience important? What factors should consumers consider? What aesthetic qualities exist in the advertisements? What is the function of print copy? Of visual copy? Of the relation between print and visual?

- Compare a film adaptation with the literary work. What changes have been made in adapting the work for the film medium? What has been gained and/or lost from the print original?

- Analyze how the elements in a visual communication (e.g., cartoon, photograph) interrelate to produce a harmonious whole. What effect is created? If a message is presented, express your understanding of that message and compare it with others. If the visual piece is non-representational, what is its effect? Compare your response with those of others.

- Select visuals to accompany a print text, such as a poem. Present your visual representation to others. Discuss your intent and approach.

- Analyze how visual elements of a play viewed in a theatre support and extend the play. Consider stage setting, lighting, costumes, blocking (arrangement and movement of actors), stage business, and other directorial, design or acting choices. If possible, ask questions of those in the production. Relate sound to visuals.

- Compare more than one film version of a scene or work. Consider how directorial interpretation, casting, sets, costumes, sound, script adaptation choices, visual images and symbols, editing and other aspects of each film interrelate.

- Keep a television viewing program log for a week. Chart your viewing preferences. Prepare a class summary. How much time do people in your class spend watching TV compared to other activities, such as homework, sports and jobs?

- Keep a television commercial log for two half-hour programs. This might be easier if you could videotape the hour to facilitate analysis. List all the commercials shown. What kinds of products and services are presented? How do advertisers attract viewer attention to each advertisement? What stereotypes of people are presented? Which advertisements stand out? Why?

- View a film once, jotting down your responses; e.g., questions, feelings, associations, understandings. View it again, noting what you notice the second time. How has your understanding and appreciation of the film changed? Compare your responses with those of other viewers. Optional—write an essay in which you analyze the process of your response.

- Analyze the narrative structure of a feature film. How are the scenes organized? What action does the camera include and exclude? What images and symbols draw attention to themselves? In what ways are the film's organization and presentation like a published story or novel? Like a poem? Like a stage play? In what ways does the film use techniques that are unique?

The Television Diet

Stephen Pezim
Salisbury Composite High School
Sherwood Park
(now on leave in Halifax,
Nova Scotia)

In the same way that obesity is frequently the result of overeating rather than maintaining balanced nutrition, people, especially young people, tend to consume television without attending to the quality of the product they are eating up. I have a seven-year-old neighbour who eats regularly at corner stores and doughnut shops, and his stomach shows it—a steady supply of sugar, salt and grease. When presented with decent food—nothing fancy, mind you—he'll have none of it. I suppose even indigestion can be comforting, as long as you know you're going to get it. One fears equally that regular consumption of cliché-riddled, predictable, poorly scripted, laughtracked, muzaked programming becomes habitual, notwithstanding the consistent absence of quality. We are creatures of habit. Indeed, though I myself watch almost no "series" television, I am still committed to "live" sports (with all their brainless commentary and interviews), having developed the addiction very early in life.

Television hooks kids. It uses dreaded inducements like stereotypes that misinform, and commercials that sell much more than the products they advertise. A fundamental difference exists between the limited reader and the viewer of "crap". Non-readers don't read because they hate reading or can't read, or both. But those who watch "crap" do have a single, vital advantage—experience. They may be watching drivel, but they've seen hundreds of hours of it. They are not illiterate as such. It is interesting to discover that the average student actually knows quite a bit about television. The problem is, they don't know that they know. What they most lack is a language with which to articulate their dormant knowledge. It is the acquisition of specialized language that can turn passive, undiscriminating viewers into conscious, literate ones. It is, therefore, with language that your media studies classroom ought to preoccupy itself.

To prove to students that some programming is better than other programming, you have to demonstrate the presence of an intelligence or, if you like, a point of view. In the case of literature, of course, the source of intelligence is the author. To verify the author's presence, the teacher of English might discuss the poignancy of theme or the efficacy with which it is conveyed, the author's style. In visual media, it is the director and scriptwriter whose intelligence must be demonstrated or proven wanting, as the case may be. Just as various literary devices contribute to an author's conveyance of theme, a variety of film devices (such as camera movement, lens movement, camera angle and transition) contribute to a director's power to communicate. To avoid confusion about the meaning and application of these new "visual" terms, it is vital that the first sample piece for examination be—thematically—dead simple.

Whether you prefer the written word or the enacted drama for study, above all, give your students the tool with which to build a visual literacy. Give them language! Without a visual language in their approaching adult lives, they themselves merely fade to black. Moreover, if students are going to devote one-fifth to one-third of their waking lives to watching television, then let them do it productively. Let us take a hand in determining what they watch and how they watch it. Surely, this most pervasive of home habits will have a significant bearing on their school performance. In short, if television be their only homework, let us ensure that some measure of the classroom is taken home to assist in its completion.

VIEWING FILM VERSIONS OF LITERATURE IN THE CLASSROOM

All artists—such as scriptwriters, actors, editors, designers, producers and directors—who interpret written prose, impose their values on the original piece of literature. When discussing literature with your students, the interpretation by these mediators should be pointed out. These interpretations are simply that—interpretations that should not be viewed as of any greater significance than are those of the students.

Of greatest importance for students is a confirmation that their own images and sounds are also valid, if perhaps for different reasons. Students should appreciate that all readers approach reading from different perspectives and for different purposes.

If all one is seeking is an understanding of plot and motivation, then a film can make these accessible. However, even the events in a novel and a movie do not always correspond. In fact, filmmakers often reorder events, since viewers respond differently and process information differently from readers (who have the luxury of stopping to think and rethink or go back to reread passages for more information and additional clues).

Access to media may discourage lifelong reading—why read the book if you can see the film?—and, ultimately, will also discourage film appreciation. Just as Louise Rosenblatt categorizes reading as efferent and aesthetic, viewing and listening can occur for information or for enjoyment. Too great an emphasis on the efferent—information—will weaken a student's ability to focus on the aesthetic. Teachers who use audio, video and film versions of literature must attend to listening and viewing concepts, exercising skills that are related to reading but which ARE NOT READING SKILLS.

Adapted from *Junior High Novels and Non-fiction*, Alberta Education, 1990, pp. 16–17.

Mosquito Coast Unit

Richard Davies
Strathcona Composite High School
Edmonton

A strong film that lends itself to the English classroom is *The Mosquito Coast*, based on Paul Theroux's popular novel. This movie works well with an English 20 class, especially if it is connected to studies of other obsessed characters such as Duddy Kravitz or Macbeth. It would not be entirely out of place, however, in English 30 because of its thematic complexity and tie-in possibilities with *The American Dream*, and other dream works such as *The Grapes of Wrath* and *Death of a Salesman*.

The film is highly recommended though, for those English 20 classes that could use a powerful viewing experience in order to become more acquainted with film medium techniques. I used the movie in November during a full year English 20 course, and can honestly say it marked a major turning point; student response was both thoughtful and thorough, and I received the best student thinking and writing for the first half of the course. I should add that we had just finished studying *The Apprenticeship of Duddy Kravitz*, and there were obvious, striking parallels between the characters of Allie Fox and Duddy which students could address.

The Unit

Day 1: Discuss the concept of *The American Dream*. Use Tennessee Williams' essay "The Catastrophe of Success" (in *Prose for Discussion*) as a reference. Discuss why some people would want to 'drop out' of American society and what alternatives they would have.

On a map, show students where the Mosquito Coast is (in Central America along the shoreline of both Honduras and Nicaragua). Ask them what they imagine the climate and life to be like, and what the attractions of living there might be.

Day 2: Discuss some of the key elements of filmmaking: script (adaptation, screenplay), casting, cinematography (image and colour, camera shots, editing), sound (effects and music). Give notable examples from recent and well-known films to illustrate the importance of these techniques.

Show the first half of the film up to the point when the Fox family arrives in Mosquitia. Before viewing the rest of the film, ask students to jot down their impressions of the film, notes on names and significant use of film technique. After viewing, ask students to share their impressions of Allie Fox.

Day 3: Show the rest of the film. Answer any questions students have, and ask what they thought of the film. Mention some of the content and technical strengths of the film that students may have missed. Invite them to jot down points for all the response questions (which follow) for the next class.

Day 4: Allow students to choose groups of three or four for brainstorming. Ask them to exchange ideas on the study questions and to finish making their own notes. After reasonable discussion time, groups might disband and individuals might start to work on paragraph answers to the study questions. It is important for the teacher to circulate and answer questions arising out of the work.

Response Questions

1. What do you think will happen next to Allie and his family? Justify your predictions.
2. What criticisms does Allie make of North American society and The American Dream? With which of his criticisms do you strongly agree and disagree, and why?
3. Why is the film narrated from Charlie's point of view? What is achieved by this perspective?
4. Compare and contrast the dreams and missions of Allie and Reverend Spellgood. Comment on the relative success and failure of their campaigns.
5. How do conflict and character lead to tragedy? Where does Allie go wrong? Could his tragedy have been avoided? Explain.
6. In terms of theme, what is this film about? What does it say to a modern filmgoer? Use words such as reason, civilization, primitive, idealism and technology in your response.
7. Allie Fox was a "different" part for Harrison Ford, who usually sticks to safer, commercial roles. Money aside, why do you think he agreed to play this role? What do you think he liked about the character and role? Was he as effective as Allie? Comment.
8. What is your definition of a "classic film"? What are two examples of "classics"? What makes them "classics"? Be wary of arguments that rely on box office receipts; use other criteria. To what extent could *The Mosquito Coast* be considered a "classic"?

For Optional Extra Work

9. Compare the characters of Allie and Duddy Kravitz, or Allie and Macbeth.
10. Write a film review on this movie mentioning film elements discussed in class.
11. Compare the film adaptation with the book. On what counts is the movie successful and unsuccessful? What changes would you have made, had you been the director or screenplay writer?
12. Peter Weir has also directed Harrison Ford in another non-commercial film, *Witness*. Write a review of this movie.

Teacher's Plan

Lynda Pogue, North York Board of Education, Ontario

1. It is MANDATORY that you SEE this film BEFORE reading ONE MORE WORD about how to use it!

ZEA:
Directors:
André Leduc &
Jean-Jacques Leduc
5min., 17 seconds

2. NOW it is assumed that you have viewed the film and know how critical it was not to have given even the most vague hint as to content, concept or theme. SIMILARLY there should be no pre-film discussion or lesson for ZEA in the classroom.

3. This film could be utilized in a science, mystery, inquiry, "change," or "perspectives" context... in any language!!!

4. After the context is chosen, the only readiness comes just as the lights go out.... you and your students MUST make a deal: NO ONE guesses, whispers, shouts or discusses any aspect of the film before it is complete! Stress the shortness of the film and how secrecy is critical.

5. As the credits start to roll, discussion will POP! "I thought it was..." or "I knew it when..." The whole class will bubble and sizzle for a few minutes. Then you may wish to choose one of the following programming suggestions...

6. Show the film again and:

A. Each group brainstorms all the possible sound words that illustrate the development of the film. Rehearse as a sound poem. Show film without sound and let one (or more) group perform the sound track upon each viewing.

OR...

B. Provide a camera (or video). Students choose own focus or theme... and shoot an object from several different angles. They display their product in such a way that the final product is only revealed after several clues are given to the viewer

OR...

C. Students conduct a magazine search to find a large picture with interesting detail. The whole thing is covered with a larger sheet of construction paper. Flaps are cut out and numbered to reveal one part of the picture at a time. Hints can be written on the back of each flap. The viewer can lift up the whole sheet to see the picture if it can't get it from clues on the flaps.

OR...

D. Make a flipbook to illustrate ZEA... or anything similar the students can create

OR...

E. Depending on the theme in your classroom... give 5 different clues to 5 different groups... let the students develop? illustrate? storytell? each aspect. Bring all 5 together so that the whole is not understood unless the parts are understood!!!

Source: *Blinkity Blank. A Newsletter About Film For and By Teachers*, Vol. 1, No. 2, National Film Board of Canada, Fall 1987, pp. 4–5. Reprinted with permission.

Viewing: *Macbeth* Through the Eye of Drama

Cam Fahlman
McNally Composite High School
Edmonton

An area of curriculum in which I have been increasingly interested concerns the VIEWING strand. Here are some strategies I incorporate into my lessons to increase students' viewing skills and their understanding of the various elements and concepts involved.

After my class has studied the text of *Macbeth*, I show the students a film version of the play. The version written and directed by Roman Polanski seems to fulfil my objectives best. **Note:** Since it is a violent film with some nudity, the teacher should prepare the students to handle these aspects.

Throughout the *Macbeth* unit, I continually reinforce the idea that we are working with the script of a drama, not some story that happens to be written in a peculiar style. Because it is drama, I explain to the students that this is an art form that goes beyond simply "words, words, words". It is a means of communication affected by audience interpretations (or, in the classroom, the readers), the actors and the director of the drama—a very key player in the overall dramatic presentation.

This requires the classroom teacher to draw the students' attention continually to the choices of interpretation offered by the text of the drama. In other words, once students recognize that the text invites co-creation on the part of the reader (whether that reader is involved in theatre or English 20), they can better appreciate the dynamics involved in the performance (which, after all, is the purpose of all drama). The students will also appreciate the choices made by the creator of the work; e.g., in terms of a scene's tension, the mood, intended tone, the use of foil.

Once students have embraced the concept that a drama can be interpreted in more ways than one (and can therefore be presented in a variety of interpretive forms), students are able to appreciate better a movie version of *Macbeth*.

To help students arrive at this understanding, I ask them to respond interpretively to at least two parts of the drama: Lady Macbeth's fainting scene and the appearance of the third murderer.

In Act Two, Scene Three, of *Macbeth*, in which the murder of King Duncan is discovered, students read Lady Macbeth's sudden cry of "Help me, ho!" as she collapses. At this point I offer to the class what I call the "Humpty-Dumpty Question": Did she fall or was she pushed? In other words, is Lady Macbeth's faint the result of real forces acting upon her physiologically, or is it a pretense (along the lines of the "false face") performed to help her husband out of a tight situation?

The class is instructed to keep in mind not only what is going on in this scene, but also to examine the text of previous scenes in order to reinforce whichever claim is being made. Such an activity allows the students to recognize that either interpretation is possible and that, on the stage or in film, such a choice is made by the director and the actors involved.

Act Three, Scene Three, in which we witness the murder of Banquo, offers students the opportunity to participate in the co-creation process. Here, we encounter a third murderer who appears suddenly and participates in the slaying of Macbeth's friend. This scene offers greater latitude on the part of the reader of the text to interpret an identity for this character. Is it Macbeth fearful that the two hirelings might botch this very important assassination? Is it Lady Macbeth, wanting to obtain for her husband more security than they have acquired thus far? Is it one of the witches, who is there to ensure the safety of Fleance, thus keeping alive the prediction that Banquo's issue will one day rule Scotland? Once again, students must pay careful attention to the text, which is the final indicator in all matters of interpretation, drawing upon support from scenes both preceding and following this action.

When we do finally get around to viewing a film version of *Macbeth*, students are keen to see not only how the director/scriptwriter/actors have interpreted these two scenes, they are also eager to see how other parts of the drama have been co-created.

When I explain that Polanski's *Macbeth* is violent and contains nudity scenes, the students recognize that these are choices that have been made by the creators of this film version, and that we, as audience, can appreciate the reasons why a scene is presented in a certain manner as well as appraise the validity of such an interpretation. The showing of such a film in an English classroom then has a specific purpose, and the students become intently involved in *plot development*, rather than simply watching the play evolve.

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Professional SHELF

The following resources are those identified by Alberta Education as useful for teachers in the implementation of a course or program of studies, but which have not undergone the standard review procedures of Alberta Education. These titles are provided as a service only, to help local jurisdictions identify potentially useful teacher reference resources. The responsibility for evaluating these resources before selection rests with the local jurisdiction.

Blinkity Blank: A Newsletter About Film for and By Teachers. National Film Board. Pacific Centre, Suite 300, 1045 Howe Street, Vancouver, BC, V6Z 2B1 (no charge).

Carpenter, Donna et al. *Media Images and Issues*. Don Mills: Addison Wesley, 1989. Student text and teacher's guide.
Teacher note—These resources are authorized as student and teacher support resources, and are available for purchase from the Learning Resources Distributing Centre.

"Clipboard." John Pungente, 10 St. Mary St., Suite 500, Toronto, M4Y 1P9 (newsletter on media education, no charge).

Duncan, Barry. *Mass Media and Popular Culture*. Toronto: Harcourt Brace, 1988. Student text and teacher's guide.
Teacher note—These resources are authorized as student and teacher support resources, and are available for purchase from the Learning Resources Distributing Centre.

Foster, Harold M. *The New Literacy: The Language of Film and Television*. Urbana, IL.: National Council of Teachers of English, 1977.

Inside the Box. CBC Enterprises. A series of six video theme packages for the development of media-literacy skills.

Luke, Carmen. *Television and Your Child*. Toronto: Kagan and Was, 1988.

Media and Society. National Film Board, 1990. Video package includes three VHS videos (of 19 films or excerpts) and a resource guide.

Media Literacy Resource Guide for Intermediate and Senior Divisions. Ontario Ministry of Education, 1989.
Teacher note—This resource is authorized as a support resource for teacher reference, and is available for purchase from the Learning Resources Distributing Centre.

National Film Board's Current Catalogue.

Viewing in Secondary Language Arts. Alberta Education, 1982.

Werner, Walter; and Ken Nixon. *The Media and Public Issues: A Guide for Teaching Critical Mindedness*. London, Ontario: The Althouse Press, 1990.

SECTION 3 Planning for Language Arts Learning

PLANNING FOR LEARNING IN SENIOR HIGH ENGLISH LANGUAGE ARTS COURSES

UNIT PLANNING

Alberta's Senior High English Language Arts Program does not prescribe the type, number or content of the units that will make up a course. The teacher or school can design units that will be most suitable for the students who will be involved in them. The teacher, then, is central to the curriculum development process. From what is available and for the students in a specific school, the teacher will make central choices about how the English language arts will be enacted. Ontario, for example, prescribes small groups and writing folders as requirements of teaching and indicates percentages of final grades that must be allocated to each element in the program. Alberta teachers, schools or school boards might make similar choices from among recommended strategies, but those decisions are left to individual situations.

Factors Influencing Unit Design

Student interests, needs and goals

Provincial requirements and suggestions

Relevant district policies

Teacher interests, strengths and skills

Successful units taught before

Parental and community values and interests

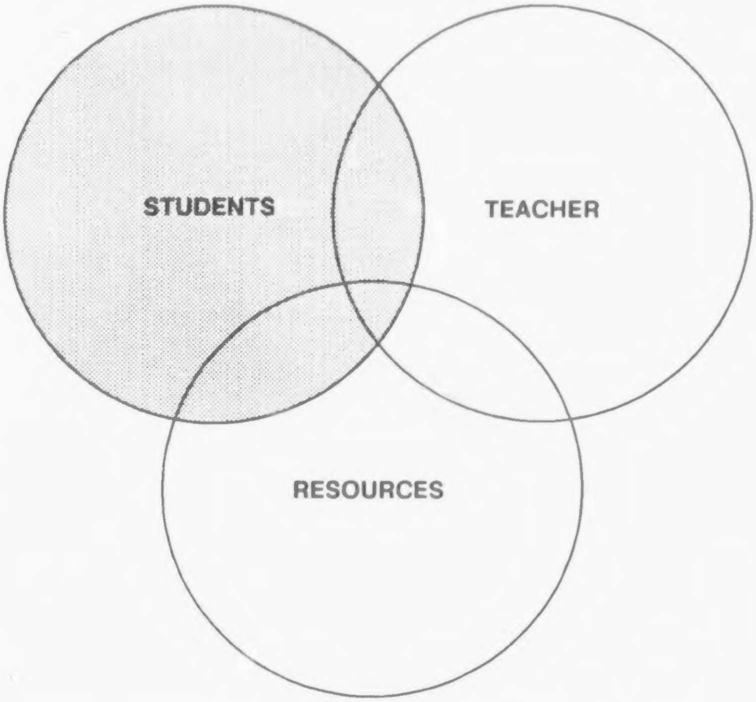
Materials on hand
(books, audio and video recordings, films, kits)

Other resources
(guest speakers, authors, media equipment, locally available films, theatre trips, computer time)

Budget for new resources

Diploma exam preparation
(see annual bulletins with updated information)

English language arts classes are interactive communities in which students, resources and teachers interact.



Students: Who are they? What are their interests? What backgrounds do they have? What skills have they developed? What needs exist in their current development? What needs can be anticipated for their future?

Resources: What is available in the school? What current material and resources can be used? What human and technological resources are available?

Teacher: What are my interests and strengths? How can I best help my students to learn and to succeed? In what kind of classroom do I teach best? How can I learn the most about the students' work?

A fundamental choice, one that will affect the students' experiences with English language arts, is the units used in the classroom.

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TYPES OF UNITS

Theme	A broad thematic area is chosen. Examples: justice, peer relationships, coming of age, alienation.
Genre	A particular type of literature is the starting point. Examples: short story, essay, poetry, drama.
Skill(s)	A broad skill area is the focus. Examples: debate, media literacy, expository writing, critical thinking.
Project	A complete activity or task is central. Examples: producing a play, making a class anthology, writing autobiography, publishing a newspaper.
Workshop	A working studio or workshop is established. Examples: writers' workshop, readers' workshop, play workshop, viewers' workshop.
Concept	A language arts topic is chosen. Examples: imagery, humour, satire, symbols, sense of place, archetypes.
Major Literary Work(s)	A text or texts become the base. Examples: *Romeo and Juliet* and *West Side Story* *Grapes of Wrath* and *Bethune* *King Lear* and *The Stone Angel* *Macbeth* and *Lord of the Flies*.
Literary Period	A literary period is selected. Examples: Elizabethan Age, Victorian literature.
National or Regional Literature	Literature is chosen from one geographical area. Examples: Canadian literature, Alberta writers, Russian literature.
Author Study	Works by one author are the focus. Examples: Shakespeare, Margaret Laurence.
Chronological Approach	Literature is arranged in the order it was written. Example: survey (*Beowulf* to Graham Green).
Combination	Two or more types of units are combined. Examples: war poetry, fiction of the Canadian west, reading and making newspapers, mystery novels.

Some types of units may be more or less appropriate for some grades and courses or for some students. In the unusual school from where most students go straight to university, a pattern such as genre units in English 10, thematic units in English 20 and a chronological approach in English 30 might be chosen. For diploma students, many teachers have found that interest in the subject matter of thematic units helps students to complete work in those courses.

The limitation of one type of unit is often the strength of another. Genre units tend to emphasize reading within one genre, which helps students to understand structural patterns and to learn a literary vocabulary for discussing the genre. All strands can be developed in such a unit if the tendency to teach knowledge about literature as the only focus is reduced. Sometimes literature is used to exemplify specific techniques, overlooking the richness of a work.

On the other hand, thematic units can easily involve students in exploring the diversity of literary explorations. Students write, speak and read about a broad area, and are encouraged to relate their own writing to the works being read. Thematic units can be too narrow, thus limiting a student's reading experiences. Thematic units should be planned around the theme as a focus, not restrict response to thematic activities, nor turn the theme into subject matter. Ineffectively planned thematic units can devolve into sociology or psychology exercises.

A unit built around a major work, such as a novel or play, encourages close exploration of the many aspects of the work. The risk here is that students may not be interested in the work and/or may tire of it.

One danger for all types of units is selecting material that conveniently fits the unit emphasis but is questionable for study; for example, a complex, inaccessible poem that illustrates figurative language for a poetry unit, or a poorly written story because it is about prejudice. Students need well-written literature, and they deserve interesting experiences through all five language arts strands. Teachers need to teach students how to be more successful readers, writers, listeners, speakers and viewers. No one kind of unit will ensure quality of material and experience, nor will it guarantee language development. The teacher has an indispensible role to play in making any unit an endeavour of human learning.

DEVELOPING UNITS

Unit planning is not really a linear process, although it often sounds that way when described. In beginning to plan, one teacher might start with a student need, such as "My students do not question what they read, nor do they want to challenge themselves in their writing." In another class, a teacher might begin with a play that will be staged locally. Whatever order a teacher follows from the identified starting point, there are features of a unit that need to be considered. The order will change from one plan to another.

A PROCESS FOR UNIT DEVELOPMENT

Identify a starting point for planning.

Consider student background and skills.

Define unit goals.

Choose literature and media.

Create or find materials for students.

Select learning activities.

Plan introductory activities:
- developmental activities
- culminating activities.

Plan student and teacher feedback on unit.

Design student evaluation component.

Several planning sheets have been provided to help those teachers who want alternatives for preplanning and laying out their units. Departments or districts involved in collaborative unit building might find these alternatives useful for teachers in their collaboration. Individual teachers will probably find particular aspects more appropriate than others for their own planning process.

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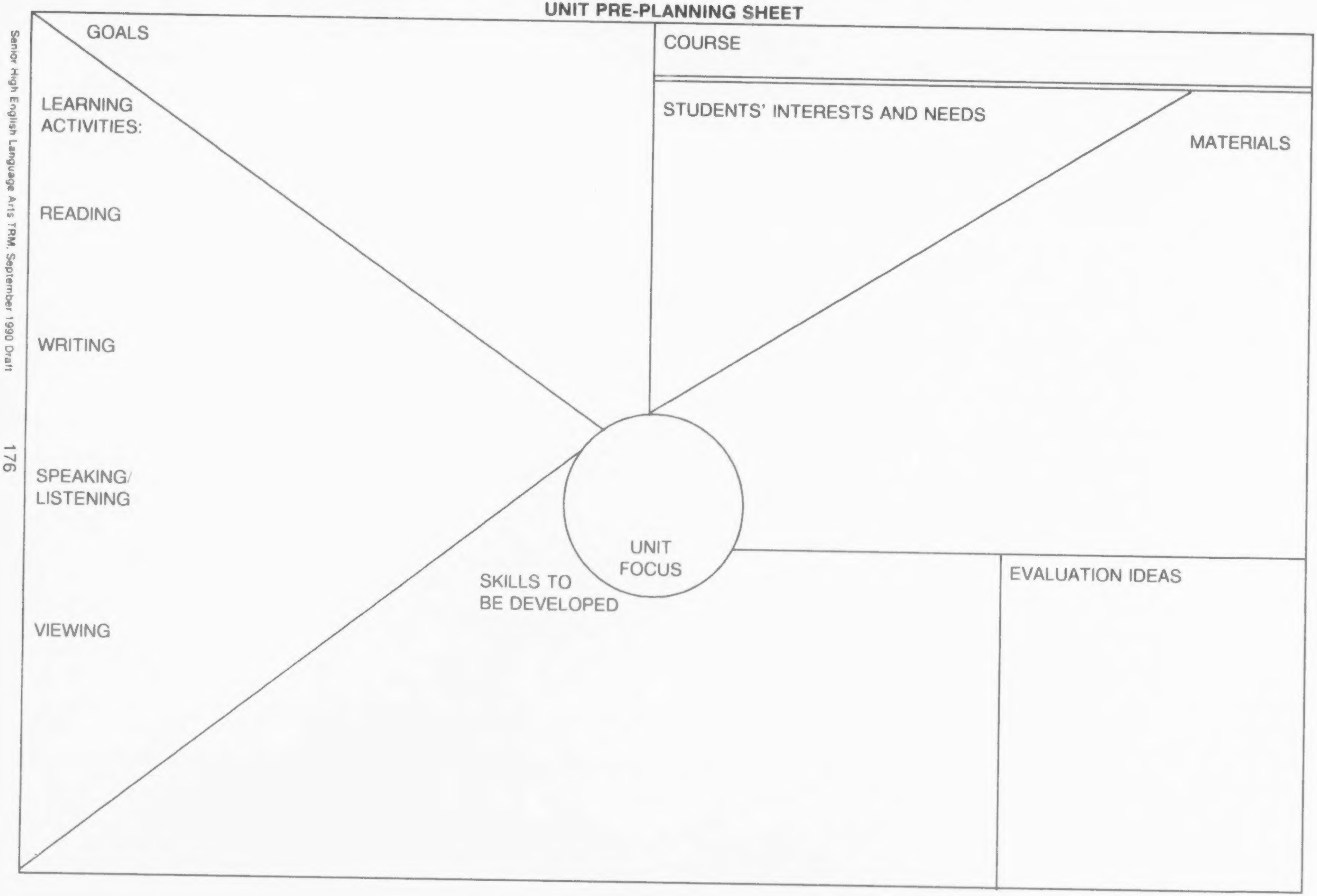
UNIT PRE-PLANNING SHEET



GOALS

LEARNING
ACTIVITIES:

READING

WRITING

SPEAKING/
LISTENING

VIEWING

COURSE

STUDENTS' INTERESTS AND NEEDS

MATERIALS

UNIT
FOCUS

SKILLS TO
BE DEVELOPED

EVALUATION IDEAS

UNIT PLAN

TITLE:

Course:

Developed by:

Date:

Time of Year:

Length:

Overview:

Rationale:

Assumed Procedures in Place:

Notes:

Materials:

Unit Organization:

Evaluation Overview:

- Informal Evaluation

- Formal Evaluation

Introductory Activities:

Developmental Activities:

Culminating Activities:

Extension and Enrichment:

Reflections after Teaching:

PLANNING CHART

Focus	Initiating Activity for the Unit	Culminating Activity for the Unit

ACTIVITIES	MATERIALS	PURPOSE • Concepts • Objectives • Skills	STRANDS					EVALUATION
			R	W	S	L	V	

Source: *Junior High School Language Arts Curriculum Guide*, 1987, Alberta Education, pp. 58–60.

COURSE

DEVELOPED BY

UNIT TITLE

TIME/LENGTH

Goals

Predicted Previous Related
Experience of Students

Resources

Introductory Activities

Developmental Activities

Closing Activities

LANGUAGE ARTS SKILL FOCUS	EVALUATION
Reading Writing Speaking Listening Viewing	
Enrichment/Extension	

DEVELOPING A UNIT PLAN

Consider:

The Needs and Abilities of the Students

- How capable is the class?
- What parts of the unit will be most difficult?
- Which students will need extra help?
- Should any activities or materials be modified for any students?

The Focuses of the Unit

- Are the concepts/skills for the unit from the statement of content?
- Does the unit focus on concepts, skills or objectives from the five strands?
- Which of the identified focuses will receive the greatest instructional emphasis?

The Activities

- Does the list include possible activities under each strand?
- Are the activities interesting, appropriate and varied?
- Do the activities address the focuses identified for the unit?

The Sequence

- Will the introductory activity arouse interest, set a focus, establish a context, involve students?
- Are the activities arranged from simple to complex?
- Do the activities reflect a process approach?
- Are the activities sufficiently varied to allow for an integrated approach?
- Does the culminating activity appropriately tie together the emphasis in the unit?

The Evaluation of the Students

- Do the evaluation emphases attend to both process and product?
- Do the evaluation emphases accurately reflect the focuses of the unit?
- Are the evaluation techniques appropriate for the strand(s) being assessed?

Source: The Edmonton Roman Catholic Separate School District No. 7. Reprinted with permission.

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Thematic Unit Plan

THEME

FOCUSES

COURSE	TIME

RESOURCES

EXPECTED LEARNING OUTCOMES

IDEAS FOR PROJECTS AND ACTIVITIES

EVALUATION

Source: The Edmonton Roman Catholic Separate School District No. 7. Reprinted with permission.

Note that the contributor recommends that this page be expanded to an 8 1/2 × 17" sheet in order to give extra space. It could then be folded to 8 1/2 × 11" to fit into a binder.

WEEK 1	☐	☐	☐	☐	☐
WEEK 2	☐	☐	☐	☐	☐
WEEK 3	☐	☐	☐	☐	☐
WEEK 4	☐	☐	☐	☐	☐
WEEK 5	☐	☐	☐	☐	☐

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Planning Units

Lynda Somerville
Harry Ainlay Composite High School
Edmonton

This is the **fun** part of teaching, but it is fun in the way that juggling ten balls is fun; it requires a good eye, excellent coordination and lots of practise. It's especially fun if done in concert with others, at least at the brainstorming stage.

It is also **risky**. If you are not careful, you will become carried away. One idea has a way of leading to another, and before you know it you have enough material for three courses and must begin the disappointing process of leaving things out. I'm at that stage now; no longer deciding what to do, but what not to do. I am usually shouting lessons at my students as they walk through the doors to their final exams.

Basic Principles

1. **Move from easy to difficult**, whether in concepts, readings or skills. If you plan carefully, the move to difficult will be gradual and seamless. **Sequence is crucial.**

2. **Integrate**. That is, mix up genre, skills and concepts so that you are not doing one thing in isolation for long periods.

Don't separate literary theory from the literature itself. If you are examining a short story in which point of view is crucial, that's the time for a discussion of point of view. Also, keep literary vocabulary to a minimum. I get along on the following: tone, theme, plot, conflict, dynamic and static characters, foils, setting, imagery, symbolism, metaphor, irony, paradox. Sometimes I throw in "juxtaposition" because students, for some obscure reason, love the word.

Don't have month-long units on punctuation or grammar; rather, devote part of period to the semicolon or avoiding the passive verb when giving back a marked essay in which students have had particular mechanical difficulties. This is known as "teaching at point of error".

Develop vocabulary constantly, but not as a separate activity; rather, make it a natural part of the examination of the literature—words that come up in a particular work, or words that are useful in discussing a particular work. Use your own natural vocabulary—and encourage students to ask whenever they don't know a word you've just used. I believe that students should emulate my diction, not the reverse. They quickly get in the habit of doing this—and come to see learning new words as a natural process, one that gives them a feeling of power. When students express interest in a word, I will sometimes stop whatever we are doing and conduct a mini-lesson on vocabulary. I will examine the roots of the word in question, and give as many synonyms as I can, as well as antonyms and usually some illustrations of the word's applications. However, I tend to warn them about the dangers of the thesaurus, of using "big" words just for the sake of using big words.

Don't have writing units and speaking units; constantly mix the two activities. Students should be writing and speaking constantly, so that both seem natural and related to one another.

Don't separate what you do from what you expect your students to do. If I assign questions to the class I, too, do the homework. I also write constantly all the assignments my students write—on the board as well—to model the process of composition. I try not to copy prepared notes onto the board; that quickly degenerates into a mindless activity for the students. Students, however, quickly adopt the habit of keeping pen in hand at all times and listen carefully to me and to each other because that is the only way they are going to get notes.

Tie everything together with thematic threads so that thought—thought about the literature, thought about life, thought about writing—is constantly to the fore. Thought, after all, is the purpose of all the other activities. Tell students this. They think that if they are studying *Macbeth* it is knowledge about *Macbeth* that is the primary goal, but *Macbeth* is the means, not the end. The end is a habit of rigor and disciplined analysis of something difficult. It is pitting their minds against another mind. Of course, to reach the end, the students, in fact, learn a great deal about *Macbeth*.

Experienced English teachers will already have many units which they have been using with the 1981 program. In order to evaluate them quickly, before unnecessarily building new ones, some questions are in order. A checklist for existing units will help refocus on familiar units. Teachers are encouraged to add relevant sentences to the ones offered here.

A Suggested Checklist for Evaluating Current Units

	YES	NO
1. Students like the unit.	☐	☐
2. Students learn useful skills in this unit.	☐	☐
3. The unit develops skills listed in the program of studies for the course.	☐	☐
4. Exploratory language is used as a base for learning.	☐	☐
5. A range of reading, listening and viewing materials has been used.	☐	☐
6. Process has been considered.	☐	☐
7. Students are expected to improve the quality of their products.	☐	☐
8. Evaluation methods are appropriate for the teaching.	☐	☐
9. Students are interested in English language arts.	☐	☐
10. Students want to read, listen and view more related materials.	☐	☐
11. Students are interested in more writing and oral language.	☐	☐
12.	☐	☐
13.	☐	☐
14.	☐	☐
15.	☐	☐

Teachers who are looking for additional assistance with unit planning are directed to the Alberta Education monograph *Integration in Secondary Language Arts*, 1985. Published to assist with implementation of the 1981 program, the monograph contains material about planning integrated units with overviews of teacher-developed units for junior and senior high schools. A conversion checklist for units used with the earlier 1967 program is included.

SOME LANGUAGE ARTS CONTEXTS FOR PURPOSEFUL USE OF LANGUAGE

To encourage language development when the students' experience with language is very diverse

- Book Talks
- Class Anthologies
- Two-column Notebooks
- Dramatic Interpretations
- Individual Author Studies
- Journal Writing
- Peer Editing
- Self-selected Books
- Special Projects
- Viewing/Listening Logs
- Writers' Workshop

To assist students with limited experience with written language

- Book Talks (teacher-librarian, community members, teacher, then students)
- Journal Writing
- Listening to Oral Readings
- Pair Cooperative Tasks
- Schema Building before Reading and Writing
- Uninterrupted Sustained Silent Reading

To provide enrichment

- Dialogue Journal (with another student or the teacher)
- Individual Author Studies
- Individual Reading Lists
- Special Projects
- Uninterrupted Sustained Silent Reading
- Writers' Workshop

To work with more than one course in the same classroom

- Common focus with some differentiation of materials and assignments
- Journals
- Special Projects
- Uninterrupted Sustained Silent Reading
- Writers' Workshop
- Viewing Screen Adaptations of Literature

Sample Units

In order to provide some samples of integrated English language arts units that illustrate the program of studies in action, six sample units are included in Section 4, one for each of English 13–23–33 and English 10–20–30.

These units are not lock step, neither are they rigid. Rather, they have been designed for a wide range of students and teaching styles. While individual day plans would be required for classroom use, the overall structure shows activities that address the concepts and skills for each course listed in the program of studies. The sample units that have been developed for this teacher resource manual illustrate a variety of types. As well, within each unit, are featured some of the strategies advocated elsewhere in this publication. Teachers are invited to use these units in their classrooms, adapting them for the specific teaching–learning situation in the school. Because the units are samples, they could be discussed as a professional development activity before school-based unit development.

LESSON PLANNING

Once a unit direction is established, individual lesson plans can be developed. If a teacher's units are precisely described, brief daily records will be all that is required. From more general unit plans, daily plans should be developed for lessons that require teacher presentation and/or whole class discussion, or that need precise directions for student group activities.

When they are needed, mini-lessons can be used to teach specific skills. The mini-lesson is 15 to 20 minutes long and addresses a specific objective. Some mini-lessons can be anticipated and preplanned; for example, the English 30 program of studies specifies understanding of the concept of artistic unity. Many students need help in developing, rather than restating, ideas in writing. Other needs will arise in the context of the unit. Such needs might be specific to a small group of students in a class. In such cases, a mini-lesson could be taught, either to students with a known weakness or to all students who want to participate. The rest of the class can proceed with reading or other class work. Subjects for such lessons might be the elimination of run-on sentences or the preparation of a bibliography.

BUILDING BALANCE INTO THE YEAR

Across all the units comprising a course, and within the units themselves, several factors need balancing. Some of those factors are consistent in all courses, while others vary from one course to another. Through conscious decisions, teachers can ensure that no one factor is overemphasized, or absent. The following checklist may be helpful in evaluating balance within units, or a course.

CHECKLIST FOR PROGRAM BALANCE	Too Little Emphasis	Some Emphasis	Appropriate Emphasis	Too Much Emphasis
Students receive help in developing their: • reading strategies • writing strategies • listening strategies • speaking strategies • viewing strategies.				
The unit/year addresses course skills and concepts as identified in the program of studies.				
Resources are appropriate for student interests and needs.				
A range of kinds of literature and media is used that addresses: • various complexities • various genres • various authors • various periods • various nationalities • both genders.				
Expressive language is used as a base for functional and critical language.				
Oral activities have been included that are: • informal • formal.				
Canadian content has been included.				
Evaluation procedures assess skills emphasized.				
Evaluation procedures provide students with **assistance** in improving their skills.				

SAMPLE PROGRAM O[illegible]LINE - ENGLISH 10

Intent: The intent of this document is to assist the English 10 teacher at McNally Composite High School to provide a program consistent with that offered by others teaching the same program. This document presents outcomes and expectations that are consistent with those mandated by both EPS and Alberta Education, as well as reflecting the philosophy of the McNally English Department.

FIVE STRANDS OF INSTRUCTION

The *Five Strands* found in the Curriculum are to **integrated** – meaning that they are not intended to be taught as discrete units. Such integration works well regardless of whether one teaches a genre unit or a thematic unit.

LISTENING/SPEAKING

The teacher of English 10 recognizes that:

- students needs a variety of learning experiences that will encourage – especially discussion of both an **emotive** and **analytical** nature that is **student initiated**
- discussion as a **warm-up activity** and in conjunction with reading will enable the student to better **understand and assimilate** what has been read
- before students can *write* they must have something to say, the student is expected to have read and discussed much of the literature assigned prior to writing about it
- there is value in interactive learning through group discussion. Such methodology as using worksheets and fill-in-the-blank sheets is discouraged
- as part of their writing experience, students will be encouraged to acquire a distinct **voice** in their writing

VIEWING

The teacher of English 10 recognizes the importance of the students developing their observation skills.
Students will:

Gain familiarity with the terms of visual literacy

light	shape
colour	texture
distance	framing
angle	juxtaposition

Complete at least one task in which they will interpret a visual

Gain proficiency in "reading" non-verbal communication (gesture, tone, space, etc.)

WRITING

The Writing Process
Expectation: Students will be introduced to and will have reinforcement in using the writing process
- what it is
- why it is worth using (improvement in all areas of writing)

Note: Many students entering English 10 may be acquainted with the writing process.

To encourage students to use this process, the teacher might:
- help students explore ideas through prewriting strategies (e.g., brainstorming and categorizing) before writing a first draft
- discuss alternate methods of planning and organization
- stress the need for a focussed introduction and appropriate conclusion
- while students are working at a writing task, circulate around the room and monitor student application of the writing process
- encourage students to discuss orally their specific experiences with the writing process, especially with a particular writing task

Note: The students should also be allowed to write for discovery (abandon formal strategies).

Journals/Writing Logs (optional)
- students may use this vehicle to write their emotive responses or to record a variety of critical responses
- it is intended that most of this type of writing be done outside of class

Additional Focuses
Instruction in writing will include
- stressing the significance of **audience**
- instruction in **style**; sentence variety and effectiveness, diction
- expectations concerning **matters of convention** with remedial classroom instruction focussing on common/specific writing problems
- students engaging in a **variety of modes** of writing, not only expository prose (see below)

Personal Response Writing
- as a reaction to literature, emotive writing; e.g., a response journal that reveals the students' initial responses to various parts of the text
- as having read a selection and writing on a similar circumstance from their worlds, reflective writing
- recreating the work or changing the point of view/writing through a persona

Critical Response Writing
- initially in paragraphs (e.g., development through spatial order, chronological order, example), progressing toward the essay
- focusses on some element of the selection, e.g., tone, setting, character, theme
- discusses the relationship of such elements, devices and techniques with the work's theme
- students differentiate between a plot summary and an analysis (also see *Organization*)
- discussion includes adequate definition and elaboration, as well as adequate support
- demonstrates effective use of direct quotations, both in terms of illustration and integration

READING

Note: Genre emphasized in English 10 is the **narrative** (short story and novel) with additional attention to poetry and the personal/narrative essay.

Students will be able to **distinguish between genres**.

Students will gain proficiency in **close reading** of a text.
- By the end of the 10-level course, students should have gained a proficiency in interpreting significance of **character** and **setting** and in understanding **theme**.

Emphasis will be placed on the relationship between the reader and the text (**reader as co-creator**).

Student-centred responses to a text will be emphasized, as opposed to textbook-posed questions.

Vocabulary building will include deriving meaning from **context**.

Shakespeare
Although the curriculum states that this literature is optional in English 10, we include it in the school's program.
- Students will benefit from **reading/paraphrasing** (getting used to) Shakespearean language
- Students will encounter the language in both **drama** and **poetry**
- Instruction will include an introduction to Shakespeare's life and times (**milieu**), the **types of writing**, the **staging**
- Optional: study of a complete drama.

Poetry
The genre most emphasized in English 10 is narrative. As a genre, poetry fits well into the **thematic approach** for grade 10.
Students will:
- read poetry **aloud**, recognizing oral qualities of poetry
- understand **speaker** and **situation**
- encounter the importance of **structure**, poetic progression
- encounter such **poetic devices** as metaphor, symbol, allusion and understand how they contribute to theme

Note: These concepts are examined more fully in English 20.

Mythology
Students need enrichment in mythology as part of the "experiential background" they, as readers, will bring to a text.
Students will:
- encounter an assortment of myths
- study passages from the **Bible** as literature
- understand
  myth as **explanation** (man's origin, earthquakes, etc.)
  myth as **literature** (The Odyssey)
  myth as **history** (Trojan War)
  myth as **psychological insight** (Oedipus)

Also see *Viewing*

Source: McNally Composite High School. Jeff Caskanette, Deanna Fitzmaurice, Pearl Major, Tamar Margolin, Jill Peacocke, Christianne Smith, Norm Wood and Cam Fahlman (writers). Reprinted with permission.

EVALUATION

For a more complete discussion of evaluation, consult the document **Evaluation of English at McNally (1989)**. Accepted practice at McNally is to weigh each term at 20%, with the final exam worth 20%. Students will engage in a **variety of modes** of writing (not only expository prose). Students are encouraged to engage in **peer evaluation** of their writing. **Some** (not all) of a student's written work will be evaluated by the English 10 teacher. Comments on students' writing will include **positive praise** as well as **constructive criticism**. At least one assessment will be of an **oral task**.

Note: Students should be informed as to the verbal skills on which they are to be marked and the weighting of same. Most compositions will be marked using a clearly articulated **Scoring Guide** which may feature a five-point marks spectrum.

Thought and Detail (Content)

In **Personal Response** writing, students will use sensory details to involve the reader in the experience being related. In **Critical Response** writing, students will discuss specific aspects of their thesis (e.g., interpretations), and will use specific details to support their understanding and interpretations.

Organization

Introductions: Purposeful and focussed, e.g., "funnel" introduction with precise thesis statement.

Paragraphing: Clear and precise topic sentences, paragraph unity, transitions between sentences and between paragraphs, coherent progression from one idea to the next.

Conclusions: Functional endings to compositions.

- An ending to a paper will not be a simple rehashing ("echo") of the paper's introduction, but an attempt by the writers to arrive at an idea that is the result of their having considered the thesis, support and interpretation.

Matters of Choice (Style)

- attention will be paid to sentence variety, effectiveness and appropriate diction
- students will understand levels of language
- students will be encouraged to use a thesaurus

Matters of Convention

Spelling, Punctuation and Grammar

- remedial instruction limited to specific writing problems identified from students' writing
- students will be encouraged to use a dictionary

Improvement in Writing

Students will be encouraged to retain all their written work so that they may improve their writing skills. The teacher might draw the students' attention to areas in their writing where they have had recurring problems and are now showing improvement.

SAMPLE 1

Scoring Guide

Analysis of ______________

Thought and Detail	1	2	3	4	5
Writing Skills	1	2	3	4	5
	Total:		/10		

SAMPLE 2

Scoring Guide

Analysis of ______________

Thought and Detail	1	2	3	4	5	×3 ____
Organization	1	2	3	4	5	
Matters of Choice	1	2	3	4	5	
Matters of Convention	1	2	3	4	5	
	Total		/30			

Source: McNally Composite High School. Jeff Caskanette, Deanna Fitzmaurice, Pearl Major, Tamar Margolin, Jill Peacocke, Christianne Smith, Norm Wood and Cam Fahlman (writers). Reprinted with permission.

SAMPLE PROGRAM OUTLINE – ENGLISH 30

Purpose: The purpose of this document is to provide a philosophical perspective on the English 30 course, which is to be applied through activities geared toward the Jasper Place student

Philosophy: Central to the English 30 curriculum is an understanding of the theme of the individual's place in the universe Whereas in English 20 students analyzed literary texts, in English 30 they should learn to synthesize material, by understanding how each literary work fits not only into the historical, social, political and/or philosophical era in which it was written, but also how it fits into the evolving literary canon For example, students should understand how and why modern tragedy has evolved from more traditional forms of tragedy For this understanding to be complete they should also know how the Elizabethan's sense of an ordered universe underlies much of Shakespeare's work, how people's sense of fading cultural supremacy in the nineteenth century is shown in the work of nineteenth century writers, and how humankind faces alienation in the twentieth century is explored by twentieth century writers and is reflected in various schools of criticism Although such understanding is generated primarily through reading and discussion, it must be formalized and evaluated through writing Consequently, reading and writing are viewed as complementary activities, which together will help to improve the students' thinking (content) and writing (form) abilities

Development of Listening, Speaking and Viewing: The development of listening, speaking and viewing skills occurs through response activities, whether formally through student presentations, or informally through oral responses to literature and supplementary films, paintings, etc

WRITING

Although writing may vary from the formal literary essay to the informal personal response paragraph, formal writing should be stressed in English 30 In all writing – formal and informal – the students' development of well-organized thought and detail and use of precise diction, phrasing and grammar should be consistently emphasized and monitored

A. Types of Writing Assignments

1 Formal writing
Emphasis in English 30 should be placed upon formal writing – particularly the literary essay The students' increasing ability to analyse and synthesize ideas transfers to other disciplines Their level of writing proficiency, although apparent in all writing, is tested in the literary essay, where style must adapt to form Students in English 30 will continue to write assignments about literature, fine-tuning what should eventually lead to an interdependence of content and form Students will write essays and paragraphs about literature Subjects include the following
   a an exploration of values in a literary selection, in the attempt to increase awareness of some of the variety, origins, conflicts and trends in human values
   b an analysis of theme
   c an evaluation of how content, emphasis, imagery and organization are influenced by a writer's choice of literary form
   d an assessment of artistic unity in a literary work

2 In-class writing
To promote guided development of writing skills and effective use of time, students will participate in structured in-class writing activities Throughout the year, a minimum of two in-class timed writing tests allow students to compose a logical argument in a pressure situation

3 Informal writing
Provided writing standards are maintained, the value of informal writing can be enhanced when students strive to achieve artistic unity in their texts Once students recognize that precise, yet vivid writing comes about through constant reworking of the text as they write, a written informal response can provide them with a structure they are able to shape to suit their particular content In this way, informal writing can encourage students to develop not only more logical and balanced compositions, but also an individual sense of style If students craft informal responses to literature, letting content and form evolve from their experiences both beyond and in the course, they might grow to appreciate not only the themes studied, but also the power of rhetoric

Students will write personal essays and short personal responses to literature

4 Functional writing
Other suitable types of writing are the following film or play reviews, business letters, covering letters, resumes

B. Writing Skills

The teacher should provide students with instruction extending the students' capability in the following areas

1 development of thought and detail, through appropriate pre-writing strategies (reading, questioning, brainstorming, exploratory writing, talking, note taking, supplemental researching, etc)

2. development of essay structure, by
   - writing a focussed introduction that establishes the mood and tone of the composition and funnels to an explicit thesis
   - using various methods to develop and revise ideas, e g , checking for faulty reasoning, inappropriate emphasis, inadequate explanation, support or development
   - integrating quotations with the text
   - using transitions between paragraphs
   - tracing a coherent and balanced thought pattern to a suitable conclusion

3 development of style, by understanding how matters of choice can enhance content students must use a more appropriate and precise vocabulary for those of their own age and background, more concise and mature phrasing (e g., parallel construction), and a variety of sentence types to convey their ideas proficiently

4 development of mechanics, a consistent expectation of correct basic punctuation, spelling and grammar must be evident to students

Source Jasper Place Composite High School David Auton, Janet Bell, Rhonda Day, Andrea Hamilton, Lee Kenyon, George Pylypec, Barb Sande, Judy Shapka and Imelda Forsyth (Department Head, English) Reprinted with permission

SHORT STORY	THE NOVEL	ESSAYS	DRAMA	POETRY
At the English 30 level, the study of the short story, although a continuation of the skills developed in English 10 and 20, should provide students with an opportunity for serious study and close examination of modern prose and a developing awareness of tone and style in literature. Students should: 1 be able to distinguish interpretive from escape literature and understand the qualities of each 2 develop a critical vocabulary to facilitate precise analysis of the short story. This vocabulary should include the theory and terminology related to the following elements: plot, character, theme, point of view, symbol and irony, style and tone 3 develop an understanding and appreciation of style and tone and their roles in illuminating theme	The student should study at least one novel in depth and be encouraged to read others during the course. He should read for understanding and appreciation of the literary and social values found in novels and should be able to recognize recurring patterns in literature. The student should: 1 become aware of and understand some of the variety, origins, conflicts and trends in human values 2 understand the themes of a given novel and evaluate the author's style and use of literary devices in revealing this theme 3 demonstrate an increased ability to interpret symbols and symbolic patterns 4 be able to judge the quality of characterization and evaluate the author's approach to characterizing	English 30 requires the study of a minimum of eight essays. Because so much of essay study relates to form, it is suggested that some essays be taught as literature, while others be taught in conjunction with the writing process. The following unit objectives can be narrowed to three: an appreciation of the literary tradition, an understanding of form and style and, the formulation of models for student reference. Students should: 1. appreciate the significance of the evolving genre as it presents views of cultural trends at particular historical times (from 1700 to the present) 2 understand the range and functions of essay forms; e.g., personal, formal 3 determine the author's purpose (thesis/theme), and identify how he or she achieves that purpose (methods of development) 4 understand how, by providing a tension between content and form for example, an author can attempt to manipulate audience response; e.g., satires, ironic essays 5 be familiar with the form and style of published literary essays, which can then serve as models for students' own writing	The focus of the English 30 study of drama should be the nature of tragedy. Shakespearean tragedy is examined to provide the student with an understanding of Renaissance tragedy, its relationship to classical and modern tragedy, its conventions and its power to illuminate human nature. The study of modern drama should provide the student with an understanding of the continuing role of tragedy in modern literature and the variety of forms that modern tragedy can take. Shakespearean Students should: 1 acquire a knowledge of the classical form of tragedy as the basis for the Shakespearean tragedy 2 acquire a knowledge of the specific devices and techniques employed by Shakespeare to define and explain the tragic hero. Modern Students should: 1 understand the various forms of modern tragedy and their relationship to earlier dramatic forms 2 understand the relationship between a specific tragic hero and the dramatic form that the playwright has chosen to illuminate that character's plight.	The study of poetry at the English 30 level should focus on analyzing poetry that is more complex and more subtle than the poetry studied in English 10 and 20. Students should study a variety of poems taken from a cross section of historical periods, such as Renaissance: William Shakespeare, John Donne, John Milton, Andrew Marvell Victorian: Elizabeth Barrett Browning, Robert Browning, Alfred Lord Tennyson, Emily Dickinson, William Butler Yeats Romantic: William Wordsworth, Percy Bysshe Shelley, John Keats, Lord Byron 20th Century: D H Lawrence, Ezra Pound, T S Eliot, Robert Frost, Ogden Nash Students should: 1 be challenged to read a poem insightfully, satisfied only after all levels of the poem are considered in determining theme 2 understand how the poet's choice of subject and stylistic devices reflects the historical period in which he wrote 3 identify poetic devices and analyse the effectiveness of these devices in relation to theme 4 write a critical analysis of a poem in essay form

Source: Jasper Place Composite High School: David Auton, Janet Bell, Rhonda Day, Andrea Hamilton, Lee Kenyon, George Pylypec, Barb Sande, Judy Shapka and Imelda Forsyth (Department Head, English). Reprinted with permission.

Some Teacher Resources for Planning

Useful for planning units and lessons are professional and scholarly books and materials, which teachers and schools tend to collect over time. Also, a checklist may be useful in assessing the current availability of planning help.

Availability of References for Planning

	YES	NO
• curriculum guide	☐	☐
• teacher resource manual	☐	☐
• teaching files	☐	☐
• handbook of English terminology	☐	☐
• teachers' guides for textbooks	☐	☐
• encyclopedia (desk or full set)	☐	☐
• literary references	☐	☐
• style manual	☐	☐

Professional journals that present practical ideas and keep teachers knowledgeable about issues and research can be useful for unit planning as well. The main journals are associated with membership in three organizations:

- English Language Arts Council of the Alberta Teachers' Association

  Voices, *Alberta English*

  Inquiries: Barnett House
  11010 – 142 Street
  Edmonton, Alberta
  T5N 2R1

  Note: Please refer to the "Other Resources and Sources" section in the Appendix for additional information.

- Canadian Council of Teachers of English

  CCTE Newsletter, *English Quarterly*, books

  Inquiries: Membership Services
  1243 Wood Place
  Oakville, Ontario
  L6L 2R4

- National Council of Teachers of English

  English Journal, *Notes Plus*, other journals and books

  Inquiries: 1111 Kenyon Road
  Urbana, Illinois 61801
  U.S.A.

Each of these organizations sponsors conferences.

Professional SHELF

The following resources are those identified by Alberta Education as useful for teachers in the implementation of a course or program of studies, but which have not undergone the standard review procedures of Alberta Education. These titles are provided as a service only, to help local jurisdictions identify potentially useful teacher reference resources. The responsibility for evaluating these resources before selection rests with the local jurisdiction.

Adams, Robert M. *The Land and Literature of England: A Historical Account*. New York: Norton, 1983.

Avis, Walter, et al. *Concise Dictionary of Canadianisms*. Toronto: Gage, 1973.

Benet, William Rose. *The Reader's Encyclopedia*. Third edition. New York: Crowell, 1989.

Bergeron, David M., and Geraldo U. DeSousa. *Shakespeare: A Study and Research Guide*. Second revised edition. Laurence, Kansas: University Press of Kansas, 1987.

Bulfinch's Mythology. New York: Avenel Books, 1979.

Drabble, Margaret. *The Oxford Companion to English Literature*. Fifth edition. New York: Oxford University Press, 1985.

Evans, Ivor H. *Brewer's Dictionary of Phrase and Fable*. Fourteenth edition. London: Cassell, 1989.

Integration in Secondary Language Arts. Alberta Education, 1985.

Law, B.; and M. Eckes. *The More Than Just Surviving Handbook*. Winnipeg: Peguis, 1990. Working with ESL students in the regular classroom.

Lazarus, Arnold; and H. Wendell Smith. *A Glossary of Literature and Composition*. Urbana, IL: National Council of Teachers of English, 1983.

McConnell, R. E. *Our Own Voice*. Toronto: Gage, 1979.

Moffett, James; and Betty Jean Wagner. *Student-Centered Language Arts and Reading K-12: A Handbook for Teachers*. Second edition. Boston: Houghton Mifflin, 1983.

Shorter Oxford English Dictionary. Two volumes. New York: Oxford University Press, 1973.

Tchudi, Stephen; and Diana Mitchell. *Explorations in the Teaching of English*. Third edition. Philadelphia: Harper and Row, 1989.

Toy, William. *The Oxford Companion to Canadian Literature*. Toronto: Oxford University Press, 1983.

OVERVIEW OF SAMPLE UNITS

Unit	Course	Type of Unit	Major Teaching Approaches	Page
War and Peace	English 13	Thematic	Media study Class novel with response journal Readers' theatre RAFTS writing	201
Exploring Poetry	English 10	Genre (Poetry)	Writing poetry Student selection of much material Mini-lessons	215
The World of Books	English 23	Multi-genre	Several books for class study Classroom conferences Small group learning	225
The Glass Menagerie and *The Komagata Maru Incident*	English 20	Two Works (Drama)	Response journals Comparing two texts Panel presentations	247
Women and Men: Relationships and Stereotypes	English 33	Thematic	Advertising analysis project Writing folder in response to literature Oral presentation	263
We Are Such Stuff as Dreams Are Made On	English 30	Thematic	Contextualizing a major work Developing critical response Analysis of a reading	277

Teacher note—These units are intended as samples only. Teachers are encouraged to add and delete, or substitute resources and activities.

WAR AND PEACE: ENGLISH 13

Length

15–20 class hours

Overview

This thematic unit could be taught near the beginning of the year, or later. One book, John Hershey's *Hiroshima*, is read together. Media study is central to the unit. The unit will help students to develop oral skills in small groups.

Rationale

The unit has been designed to begin with the students' ideas and then link print materials with non-print materials. Successful experiences with print can then be linked to the development of critical viewing skills. Connections to TV/movies seen out of school can help students to become more aware of the influential and manipulative powers of media. Choices of assignments should assist students to complete them. The diversity and strength of war poetry can provide a non-threatening introduction to poetry in the English 13 classroom.

Assumed Procedures in Place

Journals have been introduced and a responding pattern has been established. Journals can be counted toward the unit grade if the teacher desires.

Materials

- "The Sniper" Liam O'Flarety (optional)
- songs, chosen by the teacher
- *Hiroshima* by John Hershey
- "The Ruffs and the Hootles" by Mervyn Huston in *Who Owns the Earth*
- a variety of poems, chosen by teacher and students
- a war film
- "If You Love This Planet" NFB
- "Toys" NFB
- newspapers and magazines

Unit Organization

The unit begins with students' own thoughts and feelings about the theme, as explored through journal writing and discussion. Songs are explored in the introduction and throughout the reading of the book. Media materials are presented later in the unit. This order could be reversed if the teacher prefers to move from media into literature.

Evaluation Overview

Informal Evaluation

- Write comments in journals and talk about them in class.
- Monitor small groups.

Formal Evaluation

- Written assignment, *Hiroshima* (key p. 205, weight 20)
- Oral presentation, *Hiroshima* (key p. 205, weight 20)
- Visual assignment (key p. 208, weight 10)
- Toy/game design (key p. 210, weight 25)
- Position statement, end of unit (key p. 212, weight 25)

Note: This unit was collaboratively developed by Margaret Iveson and Tina Kruse.

Introductory Activities

1. Unit Overview

Teacher note—Introduce the unit by previewing the content, assignments and reasons for choice. Briefly, show students how their language arts skills can develop in such a context. A unit overview sheet can be provided to help students organize and manage their time and assignments. Invite students to bring pictures, posters, cartoons, articles, original work for a bulletin board.

2. What Do We Think About War?

What do you know about war? What do you think about war? How are individuals affected by war? Explore these questions in your journal.

After writing, choose one or two of your ideas to share with the class. Teacher-led discussion of responses.

Teacher note—Take in journals; read, write comments, prepare discussion starters from student ideas. Consider reading some of your own expressive writing in response to the questions.

3. Where Does Our View of War Come From?

Teacher note—Choose the most appropriate context for your class: pairs; small groups; small groups, then whole class discussion; writing, then whole class discussion; whole class discussion.

What war films have you seen? What TV shows are set in wartime?

How has film and TV affected our view of war?

How has personal experience or family experience affected our view?

What have we learned in school about war?

4. Individuals and War

Teacher note—You might embed the following characters into a scenario, or ask students to imagine one for themselves.

Write in your journals about these people. How would an 18-year-old soldier feel the night before he is to leave for war? How would his parents feel? His older brother who disagrees with his decision to enlist? How might his community feel? How might people feel in a community where he might fight?

5. "The Sniper" by Liam O'Flarety

Teacher note—Introduce title and ask for predictions of settings where such a story might take place.

Ask whether any students know the story from junior high. If so, ask them to listen carefully to how preparation for the ending is structured. Remind them that spoiling an ending is not responsible behaviour. Remind them that literature can be reread/re-experienced.

Read the story aloud to the students. During or after reading, talk about the suspense. Write the last sentence on the blackboard.

In pairs, try to think of all the possible interpretations of the ending. What word or words are most important in the closing sentence? What is your interpretation of the relationship between the two men? Does it matter whether all people agree on the interpretation? What effect do you think the author wanted to create? Why?

- Regroup into fours and compare each pair's responses to the questions.
- Share your ideas in class.

Developmental Activities

6. Songs

Teacher note—Prearrange copyright clearance for materials.

Example from *Songs of the Blue Turtle*, Sting, "I Hope the Russians Love Their Children."

- Listen to the song, referring to the lyrics, if they are available. Listen/read again to answer the question, "What message about war is communicated?"
- Write down the message you find in the song. Identify two or three important words/phrases that support the theme.

Teacher note—Explore ironies; define or not, as appropriate for class. Encourage students to bring songs. Preview before playing.

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7. Poems

Teacher note—Choose a variety of poems for use now and throughout the unit. Two basic procedures have been suggested. The first can be used for small groups, journals or whole class, and the second is informal readers' theatre.

- Read the poem you have been given. What view of war is presented? What is your response to the poem?

- Informal Readers' Theatre: Prepare an oral reading of the poem you have been given. Each person in your group should be part of the reading. You may add any sound effects or movement that you think will enhance the reading.

Teacher note—Praise each group for one attribute but do not mark these presentations.

- In what ways are the poems like the songs? In what ways are they different?

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8. *Hiroshima*

Teacher note—To introduce this work, collect pictures from a picture file or from other books that show Hiroshima both before and after the dropping of the atom bomb.

- What do you see in the pictures?
- What mood do these pictures present? (Define "mood," if necessary.)
- What do you know about what happened in Hiroshima? (Clarify facts, or refer students to book.)

Teacher note—Read chapter 1 aloud, and make a list of characters on the board.

Present assignment on the next page.

Teacher note—Decide whether or not to continue reading aloud. Have the students read silently or aloud in small groups, or use a recorded version. Select from these choices for the rest of the book, or other varied reading approaches can be used. Continue regular (daily?) journal writing throughout the work on the book. Invite open responses, or provide one or two starters. Monitor comprehension through reading journals and class discussion.

Teacher note—Divide class into six groups. Assign each group a character on whom to concentrate. Teach a mini-lesson on group participation and responsibility.

FOCUS ON ONE CHARACTER IN *HIROSHIMA*

In your journal, record interesting things about the character that you can share later with the class. Answer now those questions that you are able to answer. Later, as you learn more, answer the remaining questions.

1. Who is the person?
2. What was he or she doing before the bomb was dropped?
3. What happened to him or her on the day the bomb was dropped?
4. What happened after?
5. Overall, did he or she triumph over the experience?
6. What did he or she learn from the experience?

After finishing the book, be sure you have some notes for each question.

Meet in your group and talk about each question. Individually, each person will write out an answer for one question (or two shorter ones). Bring your draft back to the group. Work through all the answers, adding ideas and correcting errors. Prepare a final draft of your answers.

Aim for at least half a page to each answer.

Group time will be provided to polish your responses.

Practise presenting your ideas orally, in a panel.

Everyone will contribute. Do not read aloud.

Use an alternative plan, if all people don't help. Inform me right away. Choose a few questions for response. Others will do the work independently.

ENGLISH 13 MARKING FOR *HIROSHIMA* CHARACTER ASSIGNMENT

- Written presentation—group mark
  Information and opinions
    Accurate presentation with evidence /10
    Clear expression /10

  (If absent, a student will do individually.)

- Oral presentation—interesting, clear, delivery
    Individual presentation /20

Teacher note—Teach a mini-lesson on presenting orally, emphasizing such attributes of successful presenters as looking up, speaking clearly and being prepared. You might want to model poor and acceptable styles through humorous examples.

- Whole class or small group: How did each character feel? How did each deal with the situation? How might you feel?
- In your journal, imagine how you might have felt if a similar tragedy happened in your life? How do you imagine you might respond? In what ways might you be like or unlike your character? Other characters?

Teacher note—Follow up on truth of events, what really happened and the technique of focusing on six people's stories.

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9. "The Ruffs and the Hootles" by Mervyn Huston

Teacher note—Briefly explain "allegory."

Teacher note—Ask students to think about the allegory as you read the story aloud. Students can follow, if desired. Stop for discussion if desired by students or if you sense confusion.

Teacher note—Clarify situation with whole class: Who are the Ruffs? Hootles? What happened?

- In pairs or threes, discuss these three questions. What impression does each name suggest? Why might a writer present a humorous way of looking at war? What lesson about life is presented? Write your answers on chart paper and share them with the class.

Teacher option—Define irony and satire. Ask how Huston's piece is an example of each.

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10. Screening a War Film

Teacher note—Select a film for your students from available feature films which will be acceptable in your community. (Suggested films include "Dr. Strangelove", "Paths of Glory", "Glory".)

Before viewing, teach a lesson on visual techniques, especially camera and colour.

Screen film; stop film for predictions, to notice conflict building and use of camera and colour. Three 60-minute periods would be needed for most features.

Every day, write in journals about the film (freewriting or response to a question).

After viewing, jot down a few words in response to each of the five following questions.

- How did this film make you feel? Why?
- Have you ever thought about what would happen if another major war occurred?
- Do you think that the film was realistic? Why or why not?
- What visual techniques did you notice in the film? What effect did each have?
- How did your knowledge of camera angles, and other visual techniques of film, affect your perception of the film? Or did they at all?

Choose a partner. Talk about your responses.

In class, share your responses to the last three questions. If you feel comfortable, contribute to a general discussion of the first two questions.

Write about one of the questions in your journal.

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11. Peace

What do you know about peace? What do you think about peace? How are individuals affected by peace? What real or imagined place in the world represents peace to you? Explore these questions in your journal.

After writing, choose one or two of your ideas to share with the class.

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12. Media on War and/or Peace

Teacher note—Choose current materials. The materials for this section of the unit can be collected as the unit progresses. Preselect articles and editorials about peace and war. If you mount articles on cards, they can be passed around easily and posted on the bulletin board without violating copyright legislation. Encourage students to bring materials. Arrange materials according to subject of concern.

- In groups of two to four students, read three articles. What is the main idea of each? What information is presented? Share what you learn with one other group, and listen to what they have learned.

Teacher note—Teach lesson on fact and opinion. Explain bias. Also teach a mini-lesson on news story structure, if necessary.

- Read two newspaper accounts of the same event. What differences occur? What implications for reading newspapers are suggested? View two or more news broadcasts of the same event. What differences occur? What implications for viewing news are suggested?
- Watch news coverage for the use of visual techniques. How do news camera people and editors keep visual interest? What effect does the news reader have? Try watching some news with the sound off to focus on the visual.
- In your journal, write a personal response to a specific newscast.
- How is information conveyed in news programs? What, if any, bias do you detect? How can viewers guard against bias?
- Compare how TV and print present a similar story.
- In what ways do you think media is manipulating our views of peace/war?

Teacher note—Consider magazine articles, too, if there are applicable ones.

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13. Response to a Picture or Cartoon

Teacher note—Choose a visual for all, or have students select their own peace/war visual. The assignment can be done in class, or as homework. It can be called a quiz.

VISUAL ASSIGNMENT

Apply your knowledge of visual techniques to a picture.

1. **Personal Response** (4 marks)
   Imagine you see the visual chosen in the paper one morning at breakfast, or on the bus to school. Write a conversation between you and another person, in which you reveal your thoughts and feelings about the picture. Record your dialogue, using a script or story form. No marks will be given or deducted for correct conversational form. Be sure to indicate who speaks which lines.
2. **Content** (2)
   What is the message about peace and/or war in this visual? Be as specific as you can. What details in the image support your view?
3. **Technique** (4)
   Choose two specific visual techniques that you see used in this image. Explain the effect of each one.
   a. technique:
      effect:
   b. technique:
      effect:

14. "If You Love This Planet"

Teacher note—Preview two aspects of the film's form: the lecture setting and the use of cutting-in other material.

- Journal. What are your feelings about peace and war after seeing this film? How did you feel when you saw the bomb shots? Did reading the book *Hiroshima* affect your response to this film?

- In pairs or small groups, discuss these questions. How does the filmmaker attempt to keep viewer interest? What principles of oral presentation does Helen Caldicott use in her talk? What can we/you do?

Share your ideas in class.

Write about one question in your journal.

15. "Toys"

Before viewing, talk about the following questions.

How do children's toys relate to ideas of peace and war? Conflict and harmony?

View "Toys."

- What thoughts and feelings does the film suggest?

- Comment on the visual and sound effects used.

- What message does the film present?

- What non-conflict toys are currently available?

- Imagine a film about girls' toys or children's toys. What techniques could you use to develop an idea?

16. Toy or Game Design

Teacher note—This activity has a strong non-verbal component as well as the potential for students to make their own toys or games. While a scale for "creativity" allows for flexibility in the marking, the mark for this assignment is based mainly on the verbal product.

TOY OR GAME DESIGN

- Design a peace toy or game, either as an individual or in pairs.
- Once you have an idea, choose one of these means of presentation:
    - an advertisement (print, radio or TV)
    - an oral presentation explaining game rules or giving toy instructions
    - a brochure detailing the product
    - a story involving people playing with the toy or game.

You may make a prototype if you wish, but it is not required.

If you want to present your work orally in class, arrange for class time.

Due:

MARKING KEY FOR TOY OR GAME

Name:

Comments:

Imagination/creativity	1		3		5
Language appropriate to purpose - words, sentences	2	4	6	8	10
Presentation - attention to detail - clarity and correctness - organization	2	4	6	8	10
		TOTAL			/25

Culminating Activities

17. Personal View: War or Peace

Teacher note—You might prefer to list the RAFTS choices for your students rather than help them to craft their own. For example, write a letter from a nephew to his aunt whom he has never met, in which he expresses his feelings about an upcoming visit to her home in what was, until recently, a war zone.

Before editing, teach a mini-lesson on tense and tense consistency.

ENGLISH 13 WAR OR PEACE—WHAT DO YOU THINK?

Present your view of peace, war or peace and war, in writing. Begin by brainstorming all the ideas, words and images that indicate your view. Reread your journal to see what your thoughts have been throughout the unit. Then choose a RAFTS.

You will need to select:

Role	(Who is speaking?)
Audience	(Who is addressed?)
Form	(Type of writing)
Tense	(Past, present, future)
Strong Verb	(Purpose)

Consider these possibilities.

Role

- Me
- Minister of National Defense
- Six-year-old child
- Parent
- Grandparent
- Soldier
- Teacher
- Animal
- Sting
- Civilian
- John Hershey
- Ruth ("Threads")
- People listed under Audience

Audience

- Dear Abby
- Principal
- Parent
- Friend
- Those listed under Role

Form

- Letter
- Newspaper article
- Editorial
- Dialogue
- Speech
- Short story
- Tall tale
- Series of radio ads
- Song
- Diary
- Interview

Tense

- Past
- Present
- Future

Strong Verb

- Explain
- Persuade
- Narrate
- Compare
- Apologize
- Request
- Complain

Hand in a statement of your RAFTS for feedback. Prepare a first draft and ask someone to help in proofreading. Ask that person to look for a clear role, audience and strong verb (purpose). Help will then be given with editing and proofreading of the next-to-last draft.

ENGLISH 13—RAFTS ASSIGNMENT

Name:

Please identify your choices below, and hand in this form along with your work.

Role:

Audience:

Form:

Tense:

Strong verb (purpose):

About this assignment, I want you to know that:

Teacher's Response:

The main strengths I see in this writing are:

	Weak		Good		Excellent
Role clearly presented, point of view, words	1	2	3	4	5
Audience addressed – considered thought and language	1	2	3	4	5
Form clear and sustained	1	2	3	4	5
Tense consistent	1	2	3	4	5
Strong verb (purpose) – clear idea/feelings	1	2	3	4	5
Mechanics	1	2	3	4	5

Total ________/30

In your next writing, please work on:

Extension Activities

18. *Teacher note*—The following extension activities are optional.

- Read aloud *The Chrysalids* by John Wyndham, or another novel. For the Wyndham novel, relate war to indifference. Assign a project such as a poster, readers' theatre, extending the story, adapting a scene, writing a section from another character's point of view.
- View and discuss "The Day After," or another more hopeful film.
- Cartoons. Consider several contemporary political cartoons and/or cartoon strips that explore peace and war. Students draw/write their own comments on peace and war. Consider making an allegory.
- Begin a TV-news log. Choose a network. View 15 minutes at the beginning of a newscast three times per week for two weeks. Record the subject of each story, length, any key image(s), and a personal response. After class data is compiled (in groups or by the teacher), look for trends in news coverage over the two weeks.
- Write letters to the editor about your views of peace and war.
- Invite a guest speaker who has had personal experience with war to address the class's questions.
- Invite a global education expert to talk about viewing Earth as a planet.

EXPLORING POETRY: ENGLISH 10

Length

12 class hours (eighteen 40-minute or twelve 60-minute blocks, for example)

Overview

In this genre unit for mid-year, students will become involved in a variety of poetry activities using all five English language arts strands in order to develop their enjoyment of poetry and their understanding of poetic language. The emphasis will be on active engagement in a wide variety of poetic forms and subjects, with contemporary material included. Selected concepts that are central to poetry will be covered.

Rationale

Many students express dislike or confusion with poetry. This unit is designed to be pleasurable and for students to be successful. Variety in subject matter and technique in the poems chosen illustrate the wide range of expression within the genre. Writing poetry involves students in making choices about poetic forms and techniques. Performing poetry highlights differing interpretations as well as providing for aesthetic experiences with varied student-selected texts. Suitable choices of material from each of the suggested poetry texts for the English 10 level are provided to allow maximum flexibility based on school resources.

Assumed Procedures in Place

Students can use class time to work individually or in small groups. They are keeping reading journals, and have written and shared creative writing before in the course.

Materials

- Films or videos of poets reading and talking about their work and/or a poet as a guest speaker
- A poetry book – *Poetry in Focus* or *Sunburst* or *Through the Open Window* or copies of all three
- Additional appealing poetry books (single copies)
- Reference sources
- Colour photographs (from calendars, magazines or books) to illustrate imagery and for writing starters
- Sound effects or environmental audiotapes and/or programmatic music to illustrate rhythm (e.g., high school music listening materials)
- A selection of cartoons (single frame and strip) to illustrate inferences

Unit Organization

This unit is composed of a series of activities and a parallel series of mini-lessons. They have been arranged to encourage development of experiences and concepts across the unit but easily could be rearranged. Additional concepts can be taught, and other activities inserted, but the unit would need to be lengthened. Class time is provided for free reading of poetry, for work on the anthology project, and for writing poetry throughout the unit.

Evaluation Overview

Informal Evaluation

- Monitor all group activities
- Collect progress statements on the anthology project halfway through the unit, to provide feedback
- Use peer feedback on group process, at least once
- Collect journals, at least twice

Formal Evaluation

- Anthology Project (key p. 217, weight 50)
- Oral Interpretation Project (key p. 99, weight 20)
- Journal (thought and detail scale, weight 10)
- Reading Quiz (weight 20)

Unit Evaluation

- Ask students to write open or directed responses to the unit, commenting on their attitudes toward poetry, the learning activities, their own writing, and suggestions for improving the unit.

Introductory Activities

1. Viewing: Short Films About Poets

Teacher note—Set context for viewing by previewing purpose: to learn why these writers write and how they write. Use videotapes such as the *Canadian Literature – Authors* series available from ACCESS Network, BPN 243801-243825 (see the "ACCESS Network" section in the Appendix for ordering information), or films from the NFB or other sources. In small groups or whole class, discuss the approaches of the individual poets and their common interest in poetry.

2. Assignment: Share a Poem You Like

- Choose a poem you like from any source, prepare a reading, make a copy for the bulletin board. Present your poem orally and a brief commentary about why it appeals to you. This could be marked, recorded by check mark, or observed only.
- After readings, in groups of four, make a list of qualities the poems have in common. Report back to the class and make a master list "Poetry Is" for your notebook. Add to this list throughout the unit. During unassigned class time, copy any of the poems that you would like to save.
- In your response journal, write about one of the poems that is new to you. If you wish, explore the subject of listening to poems read aloud and/or your feelings about poetry.

Developmental Activities

3. Anthology Project

Introduce the major project to be worked on throughout unit.

ANTHOLOGY PROJECT

Create a collection of 10 to 15 poems with an introduction, acknowledgments and sources. At least two of these will be your own poems written during the project.

Your anthology can be built on any principle that anthologists use: for example, it could be thematic (war poems, the environment, growing up), or conceptual (the emotions, the seasons, satire), or chronological (poems from the 1990's; the 40's to the present) or technical (ballads, free verse, concrete poetry or parodies). Do not work only with very short poems, such as haiku or limericks, or only with formula poems, such as diamante. You will be given class time for reading in the classroom and library. Writing and editing time will also be provided.

Part of the assignment is browsing. Use at least four books to locate poems, and record all sources. You can include pictures and use graphics if you wish. One original poem will be shared orally at the end of the unit in a Poetry Celebration. (No mark will be attached.)

Submit a brief progress report telling what choices you have made, what poems you have already found and what help you need.

ANTHOLOGY PROJECT EVALUATION

Anthology Project English 10

UNITY (introduction and connections established)		20
ORIGINALITY (of poems, presentation, discussion)		10
YOUR POEMS (content, polish)		10
FORMAT (complete bibliography, title page, etc.)		10
	Total	50

Comments

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4. Writing Poems

Teacher note—Establish a time and process for students to write poems. Since some students will find writing poetry to be uncomfortable, build a supportive, risk-taking climate for writing. Consider sharing some in-process writing of your own with the students. The rhythm for writing time could be preset (say twenty or thirty minutes every second class) or spontaneous (as time arises). Marion Hood's article on pages 88 and 90 gives many ideas.

5. Humorous Poems

- In groups, provide a humorous poem to be shared informally with the class. Give rehearsal time, and circulate to answer any questions and provide encouragement and support.

- After poems are shared, make one comment about the poems or one poem (a question, statement of preference, association with life or literature, a comment on the craft).

  Examples from:
  Poetry in Focus pp. 94–96 (poems and commentary)
  Sunburst pp. 146–161 (poems)
  Through the Open Window "A Few Limericks" p. 14, "I Had a Hippopotamus" p. 22, "Bury Me in My Cadillac" p. 92

6. Poems that Tell Stories

- In small groups, respond to the question "What makes a good story?" Each student briefly tells a favourite story, and then the group discusses the appeal of each story.
- In the same groups, read one narrative poem. In what ways is it like the stories told? In what ways is it different? Practise reading your poem aloud to enhance its story.
- Regroup so that each group has members who have read different poems. Read each poem aloud. What do the poems have in common? How are they different? How are they like and unlike oral stories?
- Extension - Choose a narrative poem and prepare an oral reading or readers' theatre presentation for the class. You may work alone or in a group. Informal or formal evaluation can be chosen for this activity.

Examples from:
Poetry in Focus, chapters 9 through 13
Sunburst "Out, Out -" p. 77, "At the Cedars" p. 131, "Get up and Bar the Door" p. 155
Through the Open Window "David" p. 33, "The Highwayman" p. 163, "The Shooting of Dan McGrew" p. 204

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7. Mini-Lesson on Imagery

Teacher note—Define imagery. Use photographs to illustrate how imagery works visually and verbally. Ask students to draw or find images to fit poems. Remind students of all senses. Examine poems for use of images. Discuss what makes an image effective. Look at poems on bulletin boards for examples of effective images.

- Write an imagist poem (one that presents a scene without any statement of significance) from a picture, real life, or your imagination. Ask a student to help you tighten the images and make them specific.

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8. Mini-Lesson on Compression

Teacher note—Choose poems that illustrate the compressed nature of poetic expression, to read to the class. Teacher reads aloud while students follow in the book.

Examples from:
Poetry in Focus "Similarities" p. 89, "Lanterns" p. 127
Sunburst "Base Details" p. 36, "Three Haiku" p. 55
Through the Open Window "Spring" p. 104, "Fog" p. 200

Encourage discussion of each poem in terms of personal response and comprehension (using a means well-known to the class or introducing a procedure of first jotting down what the poem reminds the students of and then listening to all the questions they have). Discuss responses in small groups or whole class.

Ask students, in pairs or small groups, to produce a prose version of one poem to share orally with the class. On chart paper or the board, record part of the prose version. In whole class, discuss the differences between the original poem and the prose.

Consider how both emotional experience and language are compressed in poetry.

- Review one of your own poems and tighten it so that the language is more poetic.

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9. Poems About Poetry

For pairs or small groups, individual classwork or homework, or whole class activity. Choose the best method for class abilities, format, and language arts skills to be developed.

Read several poems about poetry. Explore the following questions.

- Which poem (if any) did you like best? Why?
- How do the poems read relate to those chosen for presentation and posting on the bulletin board?
- What view of poetry does each present?
- How does the language of the poem fit the message?

Examples from:
Poetry in Focus "Johnnie's Poem" p. 13, "constantly risking absurdity" p. 133
Sunburst "Poetry" p. 85, "The Well-Wrought Urn" p. 143
Through the Open Window "Unfolding Bud" p. 123, "Get the Poem Outdoors" p. 2

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10. Poems About Other Things

For pairs, groups, individual work, or whole class.

- Brainstorm a list of topics for poems. Include any you remember and any you can invent. Skim through the table of contents or index of a poetry textbook, and then glance through the book. What additional topics can you find?
- Try to find at least one poem that does not seem to have a clear subject. Bring it to class. Consider whether the subject/theme is obscure or whether something else is going on in the poem.
- In your response journal, write what you have been learning about poetry.

Teacher note—Choose clusters of poems for the class, or have students select their own material. All anthologies have thematic listings in text and/or teacher guidebooks.

- Read at least five poems that are thematically related. Talk with others about the content and style of the poems. Write a draft of your own poem on the same theme.

11. Mini-Lesson on Inference

Teacher note—Teach the concepts of implying and inferring. Use a prose passage and at least one visual to show how much we infer to assist our comprehension. Highlight that active readers infer as they read and that authors expect readers to infer.

12. Inferring Activity

- Examine the cartoons provided, or locate your own, that illustrate:
  - background knowledge required for comprehension, not supplied in text
  - an allusion
  - an implied motivation
  - an implied event
  - an ambiguous situation.

- Find two poems that require inference in order to be understood. Explain how understanding is enhanced by inference.

Teacher note—Explore why inference is important for reading poetry, as well as other kinds of material. Talk about when writers should assist readers with unstated connections, background knowledge and other inferences, and when writers can expect readers to infer.

13. Mini-Lesson on Literal and Figurative Language

Teacher note—Introduce common instances of figurative language from life, using a few examples ("go jump in the lake," "high as a kite," "grave silence"). Class brainstorms more examples.

- Students provide literal meanings for statements. Identify those that are clichés. (Define cliché, if term is unfamiliar.) Explain how idiom can be figurative. Differentiate clichés and unique figurative language.

Teacher note—Read and identify some interesting poems written in figurative language for class, individual, or group reading, or ask students to browse in textbooks. Student volunteers could read some poems aloud and tell what figurative language they notice. For most classes, mastery of further specific terms such as onomatopoeia, differentiation of simile and metaphor, etc., need not be required. Accept student use of terms.

Examples from:
Poetry in Focus "The Sun is Burning Gases (Loss of a Good Friend)" p. 12, "The Highwayman" p. 48
Sunburst "The Taxi" p. 62, "Lullaby" p. 109
Through the Open Window "How to Eat a Poem" p. 145, "The Highwayman" p. 163, "The Seven Ages of Man" p. 209

- Write a draft of a poem in which you use figurative language to develop the poem. Other devices may also be used.

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14. **Mini-Lesson on Sources** (by Teacher or Teacher-Librarian)

Teacher note—Introduce handbooks of literary terms, dictionaries of mythological and biblical figures, *Reader's Encyclopedia*, *Brewer's Dictionary of Phrase and Fable*, and provide exercises or use another means to encourage exploration.

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15. Mini-Lesson on Pace (Rhythm)

- Listen to audiotapes or records (music or sounds chosen to illustrate several rhythmic effects). Describe the images you envision when you hear the sounds. Describe the rhythms you hear. How do the rhythms relate to your mental pictures?

- Listen to two poems read aloud. Read the poems silently. Talk about the rhythms of the poems.

Examples from:
Poetry in Focus "The Highwayman" p. 48, "A Bird Came Down the Walk" p. 115, "Mountain Lion" p. 130
Sunburst "The Listeners" p. 10, "The Charge of the Light Brigade" p. 88, "I Get High on Butterflies" p. 169
Through the Open Window "Fueled" p. 94, "The Highwayman" p. 163, "Mountain Lion" p. 124

- Read three rhymed poems and three unrhymed poems. Read each poem in pairs to highlight their rhythms.

- In your journal, write about one or more of the following questions about the sound of poetry:
  If you remember poems from childhood, do the sounds of the poems relate to your memory of them? What advantages does rhyme provide? What limitations occur? Why do you think contemporary poetry is mostly unrhymed? How do rhyme and rhythm work in contemporary music?

Teacher note—Optional work: Listen to some contemporary songs in class and analyze the fit between lyric and music. Can be informal discussion or formal presentations. Appropriateness of material would need to be discussed first.

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16. Oral Interpretation Project

Teacher note—If oral interpretation of literature is new to your class, explain the concept, and carefully monitor and help groups. It can be marked using an oral interpretation key (page 99) or evaluated informally. Students can evaluate group process with the "Student Checklist" (page 56).

ORAL INTERPRETATION PROJECT

In a group, choose three poems that are related by subject matter. Prepare an oral presentation of the three poems. You may link them with words or non-verbally, use costumes, design a readers' theatre presentation, produce accompanying visuals. Highlight the poems and your interpretation of them.

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17. Mini-Lesson on Shape (of Texts)

- Read free verse poems to understand that the way the words are laid out on the page affects the text and the reader. Rewrite a poem with different line endings. Compare the rewritten text with the original poem. What effects has the author created by ending lines at the places chosen?

  Examples from:
  Poetry in Focus "Riverdale Lion" p. 22, "The Diver" p. 131, "The Sculptors" p. 135
  Sunburst "Hawk on a Telephone Pole" p. 119, "The Diver" p. 121, "Paul Bunyan" p. 176
  Through the Open Window "In Just-spring" p. 64, "I am the People, The Mob" p. 199

- Read concrete poems and talk about how the layout relates to the content or, in some poems, replaces content.

  Examples from:
  Poetry in Focus pp. 140–144 (poems and commentary)
  Sunburst "Daybreak on Lake Opal: High Rockies" p. 122
  Through the Open Window "treepoem" p. 100

- Write a draft of a free verse poem or a concrete poem in which you shape your text.

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18. Editing Workshop

Teacher note—Provide time for students to get editing help before making final copies of their own poems for inclusion in their anthologies. Encourage peer editors to make general comments and to remark on the concepts worked within class. Stress that the authors have final say on all suggestions in poetry.

Culminating Activities

19. Reading Quiz

Teacher note—Prepare a quiz, using unfamiliar poems. Ask questions related to the concepts explored in class.

20. Poetry Celebration

- Practise your poem. Decide on introductory comments you would like to make.
- Read the chosen poem to the class.

Teacher note—Refreshments or other celebratory trappings will add to the tone.

21. Unit Evaluation

Teacher note—Use a means of receiving feedback for future teaching, such as the one provided on the following page for English 10.

ENGLISH 10—EXPLORING POETRY

Student's Name (optional):

What I liked best about this unit was

What I liked least was

Before the unit, I felt that poetry was

Now I feel that poetry is

My attitude did/did not change because

Now, when I read poetry I

The poetry I like best is

In this unit, my writing

When/if you teach this unit again, I suggest that

Other Comments:

THE WORLD OF BOOKS: ENGLISH 23

Length

12–20 class hours, depending on size of books, use of class time and depth of activities

Overview

This mid-year to end-of-year unit is built around a variety of books. The use of a reading log will help the student and teacher to organize and monitor reading. A conference procedure has been suggested for use by teachers who do not have specialized training in teaching reading. These conferences will involve both reading and writing. The emphases are active involvement with books, and building reading expertise.

Rationale

Significant class time has been provided for reading and conferencing, based on the assumption that English 23 students may need time to read in class and that they will need individual assistance with reading and writing. Cooperative learning strategies will provide assistance in using language in the small-group context. Choice of books has been recommended in order to encourage these students to read. A community where reading is expected to occupy part of every day should help these students to continue reading and to respect books. The inclusion of activity with children's books is designed to broaden students' experiences with materials for children and the joy of reading to children.

Assumed Procedures in Place

Students will have been reading literature in the class before moving into full-length fiction and non-fiction. Students may or may not have read a novel or non-fiction book as a class during the term. Students should have had some experience with choice of material and be ready to assume some responsibility for effective use of class time. (Otherwise, more teacher direction would be necessary. In fact, class study of one novel might be more suitable.)

Materials

- Several preselected novels and non-fiction (5 to 8 copies of each)
- Visuals
- Magazines and newspapers
- Poetry books—single copies or class sets
- Varied children's books
- Film adaptation of novel or non-fiction, a feature film class should enjoy

Unit Organization

The unit places learners at the centre and provides teacher time for assistance in class. English 23 students frequently have a wide range of needs, which the unit structure accommodates.

Evaluation Overview

Informal Evaluation

- Monitor reading through collection of reading logs
- listen to reading aloud
- conference(s) on text
- monitor group work

Formal Evaluation

- Reading log (key p. 228, weight 10)
- Response to literature: process (key p. 235, weight 10)
- Response to literature: product (key p. 236, weight 35)
- Memo (key p. 242, weight 15)
- Cooperative activities, content (key p. 244, weight 15)
- Group skills project (key p. 56, weight 15)

Introductory Activities

1. Book Talks

In groups of four, look at the front and back covers of the books your teacher has provided. Discuss what each book might be about, what kind of book each is, how the cover designs and wording might interest a reader, and which ones appeal to you most.

Teacher note—Present book talks on the books that are available for reading during the unit.

2. Introduce Reading Logs

In this unit, you will be keeping a reading log. The purpose of the log is to record your progress with the book. It will keep us both organized. It will also help you remember important aspects of the book and your reaction to it. You should write in the log after each time you read, in school or elsewhere. Bring your log to class daily. Hand your log in when I ask for it.

3. Selecting a Book

- Choose the book you would most like to read. Before beginning, write briefly, in the space in your reading log, why you selected this book.

4. Introducing How Class Time Will be Used

Teacher note—Explain carefully that class time will be provided for reading and cooperative group work, and that some deadlines will be set so that group activities can be coordinated. Depending on the class, remind students about different preferences for reading (from absolute silence to loud music, lying on the floor, using a chair or desk), and establish acceptable procedures for the classroom. (Do you accept people sitting in corners on the floor or listening to "Walkmans" during reading time?) Introduce or reinforce group procedures.

Developmental Activities

5. Reading the First Chapter

Teacher note—Assign a reasonable time for first chapters to be read. Ask students who have read the same book to meet in groups of two to four. There may be more than one group per book. Different times could be assigned, based on lengths of chapters, allowing the teacher to monitor discussions. Use Cooperative Activity 1. Afterwards, analyze the group experience. On p. 56 is a student checklist that might be used.

ENGLISH 23 READING LOG

Name:

Book Title:

Author:

Publisher:

Place of Publication:

Publication Date:

Reason for Choosing Book:

Date	Pages	Focus of Section	My Thoughts and Feelings

Note: Student fills out the top section; teacher fills out the lower section.

ENGLISH 23 EVALUATION OF READING LOGS

Name:

Keeping the reading log was

About my reading speed, I learned

The part(s) of the book I enjoyed most was/were

About my log, I want you to know that

Your log shows

The layout of your log shows

In conferences, your log

Overall, I want to tell you

Holistic Mark ______ × 2 = ______/10

Criteria: completeness, accuracy, personal connections, evidence of thinking about reading

NOVEL—COOPERATIVE ACTIVITY 1

Beginnings

Complete these questions as a group. Include all the ideas that apply. Hand in one copy for your group. Each student should also have a copy. Try to be as specific as possible in your answers.

Title: ____

What did you learn about the setting and some of the characters in the first chapter?

What conflicts have been presented so far?

Reread the first page of the novel. How did the author begin the book? In what ways did the author attempt to interest readers in the first few pages of the novel?

Who do you think is the intended audience for this book?

Why?

Why do you want to read ahead? If this novel is not one you want to continue to read, please choose another one now.

NON-FICTION—COOPERATIVE ACTIVITY 1

Beginnings

Complete these questions as a group. Include all the ideas that apply. Hand in one copy for your group. Each student should also have a copy. Try to be as specific as possible in your answers.

Title: ____

What is the subject of the book?

What have you learned beyond what you noticed on the cover?

Reread the first page, which may follow an introduction or other front matter. How did the author begin the book? In what ways did the author attempt to interest readers in the first few paragraphs?

Who do you think is the intended audience for this book?

Why?

Why do you want to read ahead? If this non-fiction work is not one you want to continue to read, please choose another one now.

Teacher's Conference Record		**Student:** **Course:**
Kind/ Purpose/ Date	**Strengths**	**Skills Taught**

6. Reading Conferences

Teacher note—Throughout the unit, while class time is provided for reading books, the teacher can arrange conferences with the students. Either individual or group conferences can be arranged, or a combination of the two could be used. Conferences can cycle throughout the unit. Using reading conferences for informal evaluation would likely be more productive than marking them. Individual help can be provided in the conference setting. Skills requiring mini-lessons for the whole class can be identified.

CONFERENCE NOTES

For all conferences, bring your reading log. You will be called upon for a reading conference after you have read the first chapter in your book. The procedure to be used will be:

1. You will be asked to read aloud a brief passage from the book you are reading. I will listen for your understanding and your general reading. Please don't worry. I want to know what you can do. Any mistakes that you might make assist me in thinking about what you are doing as you read.
2. I will ask you to talk about the part you have read aloud and then ask you some questions about the book. What I am looking for is your understanding about what you have been reading.
3. You can ask me questions about the book, and I will try to answer them.

Please ask me about your book if you are confused. If I seem busy in class, write me a note and leave it on my desk. I will have a conference with you as soon as I can.

Teacher note—While the following four ideas could all be used as graded assignments, it is suggested that students draft all four and choose one to be worked through the writing process and have it marked. Students could be given all four activities on a sheet of paper and then choose the order in which to complete them, stopping their reading to work or engage in an activity; or the teacher could choose the timing of each activity.

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7. Poetry Choices

- Relating to novel study: From a book of poems, choose three poems you think that individual characters in the novel would like. Hand in your poems with a brief comment on why you picked each.
- Relating to non-fiction study: From a book of poems, choose three poems you think relate to the subject matter and/or the author's point of view in the non-fiction book. Hand in your poems with a brief comment on why you picked each one.

- Prepare an oral reading of one poem. Choose or create a visual image to accompany the poem. Read the poem to the class, share your image, relate the image to the poem, and relate the poem to your book.

Teacher note—Decide whether to mark the poems or to comment only. Also, decide whether or not to mark the presentations and the images. If you want to build comfort with poetry, emphasize the sharing. Doughnuts, rather than marks, go a long way to making such work a celebration.

8. Dividing the Book

Teacher note—Teach a mini-lesson on memos, if required.

- In pairs or a small group with others who have read the same book, divide the book into three to five parts. Write a memo to your teacher communicating what is central to each of the book's main parts and explaining the reasons you have for your choice of parts.

Optional: Teacher writes memos back to each group.

Optional: Lesson or activity on structure, based on student-generated "parts of books."

9. Newspaper Report

- Select an incident (novel or non-fiction) or idea (non-fiction) and report it as if you were reporting for a newspaper. Imagine you are a reporter, as you take your notes. You may invent quotes but please make them consistent with your book.

Teacher note—Invite a newspaper reporter or editor as a guest speaker and/or teach a mini-lesson on newswriting: news and feature stories, inverted pyramid, clear style.

10. Adapting the Text for Another Medium

- Choose a section of the book that you would be interested in adapting to another medium (film, cartoon, play, poem). Alone or with a partner, change the part of the book into your chosen form.
- Exchange your work with another student or pair of students for editing assistance twice during the writing process: early in your work; and after you have a draft. Ask them to tell you what they think the main idea is, what questions they have and if they have any suggestions for you. Decide what revisions you need to make.

- Exchange your copy with a classmate for proofreading. Proofread your own work, too. Neatly correct any errors.

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11. Book Endings

Teacher note—You might want to assign groups here to encourage a mix of students, by interest, ability, leadership.

- Meet with others who have read the same book. The group might or might not be the same as for the activity on the book's beginning. Use Cooperative Activity 2.

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12. Comparing Books

- Use Cooperative Activity 3 sheets to talk about varied books.

Teacher note—These groups will be mixed. Decide whether or not to have students engage in self or peer evaluation of groups in preparation for more formal evaluation later.

EVALUATION OF RESPONSE TO LITERATURE—PROCESS

Mark Descriptors

Apply descriptors, assuming each level subsumes the previous description. That is, a folder receiving a mark of 7 will be described by both the 6 and 7 descriptors. Deduct two marks for each missing piece of work.

6 completed all work; some differentiation of form, errors do not interfere

7 language can be seen to be shaped by form and purpose

8 evidence of crafting of language and thought

9 interesting and innovative

10 outstanding work, some/all publishable

Mark 1 2 3 4 5 6 7 8 9 10

You have been assigned this mark because

I noticed that

EVALUATION OF RESPONSE TO LITERATURE—PRODUCT

Student

In this response, my purpose is to

One part I really like is

One question I have is

Teacher

One part I really like is

One question I have is

I noticed that

Mark: ________/35

Your mark is based on the diploma examination scale for personal response.

NOVEL—COOPERATIVE ACTIVITY 2

You will each need two copies of this sheet and one extra copy when you meet as a group. First, respond to these questions individually. Then meet as a group, appoint a chairperson and a secretary, discuss each question and make a group report. You will need your own copy for the next activity. The secretary will submit a copy to me afterward. Please list all group members on group copies.

Name(s):

Circle **individual work** or **group work**

1. Summarize the book's ending in your own words.

2. Does the novel seem wrapped up or does the ending leave you puzzled? Explain your response.

3. In what way does the ending relate to the beginning?

4. What view of life does the author present? Show evidence to back up your view.

5. What do you learn about the main character in the novel? Is he or she believable? Why?

6. Would you like to read another book by this author? Why or why not?

7. Would you like to read more fiction of this type (mystery, realistic fiction, science fiction, etc.)? Why or why not?

* For these questions, present a chart in your group report showing how many members said yes, how many said no. Then provide reasons.

NON-FICTION—COOPERATIVE ACTIVITY 2

You will each need two copies of this sheet and one extra copy when you meet as a group. Respond to these questions individually first. Then meet as a group, appoint a chairperson and a secretary, discuss each question and make a group report. You will need your own copy for the next activity. The secretary will submit a copy to me afterward. Please list all group members on group copies.

Name(s):

Circle **individual work** or **group work**

1. Summarize the book's ending in your own words.

2. Does the author close at an expected place or an unexpected place? Explain your view.

3. What is the main idea that you learn about the subject of this book?

4. What is the author's attitude toward the subject?

5. For what audience do you think the book has been written? What background knowledge has been assumed by the writer? Has specialized or technical vocabulary been used? Is the book's language comfortable for you? Why or why not?

6. Would you like to read another book by this author? Why or why not?

7. Would you like to read more about this subject? Why or why not?

* For these questions, present a chart in your group report showing how many members said yes, how many said no. Then provide reasons.

NOVEL—COOPERATIVE ACTIVITY 3

Regroup into new groups of three to five so that each person in the new group has read a different book.

1. Prepare to meet your new group by selecting part of the book that you think shows what kind of book it is. Practise reading the passage aloud. Be prepared to tell your group members something about the book. Remember, they have not read it.

2. Bring the book, copies of the work on beginnings and endings, and your reading log to the new group.

3. First, share your readings and talk about the books. Fiction can be defined as any invented narrative, mainly prose (the short story, novelette, or novel) that dramatizes a major character's experiences. The novel provides space for a greater variety and subtlety of characters, greater complication of plot and fuller development of situation than do the shorter forms. (Adapted from *Abrams' Dictionary of Literary Terms* and Lazarus and Smith's *A Glossary of Literature and Composition*.) Underline all the key terms in the definition. How does each book fit the definition?

4. How does each book attempt to interest readers in the first page or first few pages? Do the authors use any common beginning techniques?

5. How does each book end? Do the authors use any common ending techniques?

NON-FICTION—COOPERATIVE ACTIVITY 3

Regroup into new groups of three to five so that each person in the new group has read a different book.

1. Prepare to meet your new group by selecting part of the book that you think shows what kind of book it is. Practise reading the passage aloud. Be prepared to tell your group members something about the book. Remember, they have not read it.
2. Bring the book, copies of the work on beginnings and endings, and your reading log to the new group.
3. First, share your readings and talk about the books.
4. Full length non-fiction can be defined as any book that is factually based on real life. Some types of non-fiction are biographical, autobiographical, historical, scientific, philosophical. Some non-fiction is presented as narrative; some is not. Underline all the key terms in the definition. How does each book fit the definition?
5. What is your opinion about the truth of the ideas and/or facts presented in the book you read?
6. a. Tell your group how the book begins. What questions do you have about the beginnings of the book?

   b. For groups only: What generalizations can you make, as a group, about how non-fiction writers attempt to interest readers?
7. Tell your group how the book ends or read the last page or two aloud to them. What impression are you left with about the subject matter? Do all your group members agree?

Culminating Activities

13. Understanding Fiction and Non-Fiction

Teacher note—You might want to assign the groups to ensure a mixture of books in each group, with some balance of fiction and non-fiction. The activity sheet is on page 243.

14. Feature Film

Teacher note—Choose a literary adaptation of a fiction or non-fiction title that will interest your students but which they might not see on their own. Introduce film by asking students what the title suggests to them. Collect all associations and predictions, for examination after viewing. Encourage students to think about how a movie version of a book works differently than the book on which it is based. Discuss visual and sound qualities, interpretation, similarities and differences to those in print. An additional assignment could be given here.

15. Children's Books

Teacher note—Arrange for a children's librarian, teacher-librarian, children's author or bookseller to visit the class and present book talks about current and/or classic picture books.

- Read a variety of children's books, either from those provided in class or those you chose from childhood favourites at home or in the library. Choose one from those you have read that you think children would like. Read your chosen book to two different children.

Teacher note—A visit to an elementary school might be arranged to facilitate this activity. Many elementary teachers are looking for people to read to young children.

- Write me a memo about the experience. Tell me what book you read, how the children responded, what you got out of the experience, and whether or not you think I should do this activity again next year.

MEMO EVALUATION

	Weak		Good		Excellent
Clear message about book, response of children, your response	1	2	3	4	5
Thoughtful comments and details	1	2	3	4	5
Correct, concise, organized expression	1	2	3	4	5

Total ____ /15

Comments:

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16. Reading Survey

Construct a series of questions to find out who reads what in your community. Design, select and refine questions. Interview your subjects. Publish your findings in the school or community newspaper or broadcast them on your school public address system.

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NOVELS AND NON-FICTION—COOPERATIVE ACTIVITY

Review all of your notes before joining the group. Bring your notes and your book to the group. Once in the group, appoint a chairperson and a secretary. Please remember to contribute ideas for each question. Complete a group sheet for yourself, and submit one copy to me.

Note: The quotations about fiction and non-fiction used in this activity have been taken from Alberta Education's *Senior High Novels, Non-Fiction and Drama*, 1983.

1. Read the definitions of fiction and non-fiction from the previous activity sheets. Clarify the distinctions for yourselves. List any questions you have about fiction and non-fiction that you cannot answer for yourselves.

2. "A novel should have plot and character and setting and it should have a narrative line. Non-fiction may also have a narrative line, using plot and character just as the novel does, or it may explain how to climb a mountain, or warn about the disastrous effects of drilling in the Arctic, or outline a political theory or a diet plan. Non-fiction may do any one of a hundred things and it would be judged by the extent to which it accomplishes its purpose, whatever that purpose may be." (xiii) Using this information and the work from your earlier fiction or non-fiction group, show in chart form, why each of the books is fiction or non-fiction. Be certain to find a good layout for your information, and provide specific evidence for all your claims.

3. "A good story may be fiction or non-fiction, depending, not on whether it has a plot and well developed characters, but whether the events it records actually took place." (xii) Discuss whether or not the books you read are good stories. What, to you, makes a good story? If any of your non-fiction books cannot be considered to be stories, explain what they are. Are they good at what they do? Why or why not?

4. When is classification of fiction or non-fiction difficult? When does classification matter? When does classification not matter?

COOPERATIVE ACTIVITY EVALUATION

CONTENT

Student completes a and b:

a. My view of what I learned about novels and non-fiction is

b. I would rate my learning as acceptable/unacceptable because

Teacher comments

Mark:	depth and detail	2	4	6	8	10
	organization and correctness	1	2	3	4	5

Student Mark ________/15

GROUP SKILLS

Student completes a, b and c:

a. My view of what I learned about working in groups is

b. I would rate my learning as acceptable/unacceptable because

c. Our home group deserves the following marks:

– being on task	1	2	3	4	5
– helping each other	1	2	3	4	5
– contributing to group functioning	1	2	3	4	5

Teacher Mark ________/15

Reasons:

Suggestions for Adapting the Unit for English 20-23 in the Same Classroom or for English 20

- Include titles from the English 20 fiction and non-fiction list. Require English 20 students to read from that list. Consider grouping together the English 20 students for previewing activity or keep groups mixed. If English 23 students want to read English 20 titles, encourage them to do so.

- Assign a response journal to the English 20 students. (See the English 20 unit, *The Glass Menagerie* and *The Komataga Maru Incident*, for procedure.) Help English 20 students who are unaccustomed to response journals by modelling your own response, by encouraging them to share their journals with each other (unless specific responses are private), and by writing to them with questions that validate their personal response and encourage them to think critically about the book.

- Some class time can be used for mini-lessons and discussion with English 20 students on formal literary qualities, milieu and critical reading. An emphasis on character study could be begun in the reading response journals and culminate in a formal essay. English 20 students could be expected to read as much as possible at home and use class time for helping English 23 students. For example, responding to reading logs after teacher leadership has been provided. See ideas on pages 112–113 of this teacher resource manual.

- English 20 students can also be directed to analyze some appropriate aspects of craft and theme in each poem. Explicit textual references to support the choices, which would be a character analysis, could be required. Teach concepts as required and/or refer students to concepts learned earlier.

- Additional critical tasks can be performed. For example, identifying point of view, symbols.

- In addition to or instead of the activity provided, English 20 students could be directed to themes, milieu, style, and so on.

- English 20 students could write essays about the reading experience or could do a style analysis of the chosen book.

- Additional ideas are suggested in the two teacher articles on pages 41–42.

THE GLASS MENAGERIE AND *THE KOMAGATA MARU INCIDENT*: ENGLISH 20

Length

12–15 class hours

Overview

Two plays form the major content of the unit and are used as a base for activities to help students to develop their reading of drama, their response to literature, their oral skills, and their writing. The unit could be taught any time after the class is established.

Rationale

This unit will directly address drama as drama. As well, the students will be introduced to plays that include non-realistic elements in order to expand their view of the nature of literature. *The Glass Menagerie* is a play to which students relate well, and has been successfully taught in many classrooms. The less familiar *The Komagata Maru Incident* uses many similar techniques, introduces students to another issue of tolerance and understanding, and explores identity. Literary response journals are introduced in this unit. If students have been using response journals, less explicit introduction will be necessary. Small groups have been used throughout in order for students to explore orally, as well as in their response journals, the nature of the text and of their responses to it. Because comparison and contrast are important thinking skills to be developed, the group context and the sharing of learning through panels have been established in order to work collaboratively on comparisons. Panel presentations also provide for practice in presenting ideas to the class. No test has been provided since the emphasis on the unit is working with the literature rather than remembering specific details or concepts. In districts that require unit tests, the critical response essay could be written in class.

Assumed Procedures in Place

Class members know one another and have written some personal and critical responses to literature during the term. They are used to peer editing and to the teacher's expectations.

Materials

- *The Glass Menagerie* by Tennessee Williams in *On Stage 2*, class set
- *The Komagata Maru Incident* by Sharon Pollock in *On Stage 2*, class set
- Teacher Resource Book for *On Stage*
- *The Glass Menagerie* audiotapes or recording
- *The Glass Menagerie* video or film production (available from distributors)
- *The Komagata Maru Incident* video (available from ACCESS Network)

Unit Organization

The Glass Menagerie is presented first since students identify with the characters and conflicts. Journals and small groups have been used throughout the unit as an exploratory base for developing understanding of the plays and for expressing response to them.

Screening productions of each play are recommended but the teacher should decide when to do so.

Teacher Choice: The first teacher decision will be how to present the plays initially to the students: reading aloud (whole class or small groups), listening to tapes, listening and following in books, viewing a production. The teacher should choose for a specific classroom. Helping students to develop their understanding of the plays, especially their visualizing senses and their inner ears, should pervade the initial experience with text. Teachers could offer choices to students, if they want to do so and have equipment and space available.

Journals can be collected any way the teacher selects. Two options are a fifth of the class at a time on a revolving schedule, or half the class on the same day of the week.

The teacher is the best one to decide what lessons on literary concepts (such as irony, modern tragedy, symbol, complex characters) should be taught and when. As well, some classes will need to be taught more about comparisons, critical essays, personal response or presenting panels.

The final essay can be take-home or in-class work. The writing process is not central in this unit but its application is expected.

Evaluation Overview

Informal Evaluation

- Monitor all group activities
- Listen to students reading aloud
- Respond to journals throughout

Formal Evaluation

- Journals (key pp. 248–250, weight 25)
- Personal Response Assignment (key p. 254, weight 20)
- Panel Presentation (key p. 261, weight 30)
- Critical Essay (key p. 127 adapt total, weight 25)

Activities

Response Journal

Introduce the use of a response journal in this unit. Assume that some students will have used them before. Perhaps ask those students for ideas that will be helpful to the rest of the class.

Introductory Activities

1. Response Journal

Teacher note—Following are examples of a response journal, starters for response journals and a journal assignment.

RESPONSE JOURNAL

The Glass Menagerie by Tennessee Williams
The Komagata Maru Incident by Sharon Pollock

In a response journal, you will be writing about the reading of the two plays and your thoughts and feelings about them. This writing should be an exploration of the literary works and of your response. There are two audiences: you and I will both read what you write. For you, the writing will be a chance to express your ideas and questions; for me, it will be an opportunity to learn how the works relate to you and to your literary thinking. I will write comments and ask questions. When you have questions for me, please include them and leave me space to respond. This dialogue will give us an opportunity to interact outside of the classroom. As well, I hope that keeping a journal will help you to continue to increase your ability to get your thoughts and feelings on paper. You will probably use your journal as a source for the major piece of critical writing assigned in the unit.

Format – Choose looseleaf, a duotang, scribbler or book to write in. You can select a comfortable format for yourself. Bring your journal to class daily.

Frequency – Write at least every other class day, using class time when provided and making time at home to write as needed and when you want to write more. Try to write at least two-thirds of a page each time. Why? Shorter entries tend to report briefly rather than encourage you to think.

Content – Some starters for entries are provided for you. Use them along with ideas that come up in class, and your own interests to help you to begin writing. Remember, journal writing is a learning medium. You are not expected to communicate what you have already learned but, rather, to learn while you are writing.

Submission – After two entries, please submit your journal for me to read. I will respond to what you say and let you know if there are any problems with the way in which you are saying it. Unlike with polished work, I will not concentrate on the mechanics and conventions of written language but, here, will focus on what you say. I will explain when the journals are to be submitted.

Marking – Journals will be worth 25% of this unit. Marks will be assigned after writing on this basis:
- 9 marks for an effort to use the response journal to record and reflect upon your experience with the plays
- 4 marks for relating the play's content to your own experience (life, reading, viewing, other courses, etc.)
- 4 marks for thinking about theme (questioning, exploring quotations, etc.)
- 4 marks for exploring aspects of the plays' techniques (structure, characterization, symbols) and staging (casting, sets, costumes)
- 4 marks for connecting the plays to each other and to other works you have studied (themes, characters, approach, genres)

I want to separate the dialogue I have with you during your writing from the marking of the work at the end. If you are concerned about your work, please discuss it with me at any time.

STARTERS FOR RESPONSE JOURNALS

The Glass Menagerie by Tennessee Williams

The Komagata Maru Incident by Sharon Pollock

_____________ (character, incident) reminds me of . . .

I wonder about . . .

Today I learned . . .

Why does . . . ?

A quotation that is important to me is . . .

This part is/is not believable because . . .

This play is/is not like a movie because . . .

This play is/is not like a narrative because . . .

_____________ (character) is motivated by . . .

The dialogue helps to . . .

Conflict is . . .

It is ironic that . . .

A pattern I notice is . . .

_____________ (an image, metaphor, or symbol) that is important is . . .

The setting . . .

Actors I would cast for . . .

Music I would choose for this play/part is . . .

Lighting and/or sound effects for this scene could be . . .

Society tends to . . .

Being different means . . .

Lack of understanding can . . .

Decisions made by individuals can . . .

Decisions made for people can . . .

What might Laura be like when she is 45 years old?

What might have happened, if Laura met George or Eva?

Your ideas . . .

JOURNAL ASSIGNMENT

Student completes this section.

Name: ______________________________

One place where I was really making connections between my life and drama was . . .

One place where I was confused or where I sorted out my confusion was . . .

What I learned most about reading drama was . . .

When I reread my entries, I noticed . . .

About journal writing I learned . . .

I would/would not like to continue keeping a response journal because . . .

Teacher completes this section.

When I was reading your journal I thought . . .

One area of growth I see in your writing across the journal entries is . . .

I want to tell you that . . .

EVALUATION

Journal: reflecting on experience with plays					9
Relating to own experience	1	2	3	4 =	
Exploring technique	1	2	3	4 =	
Exploring theme	1	2	3	4 =	
Connecting to other literature	1	2	3	4 =	
		Total			/25

2. Comprehending *The Glass Menagerie*

- Listen to a recording or view Tom's opening speech. In your journal, respond to these three questions:
  What questions do you have about Tom's speech?
  What do you expect might happen in this play?
  What do you think of the monologue as a way of beginning a play?
- Reread Tom's speech (or listen as your teacher reads it). In a small group, talk about your questions, predictions, and your response to the beginning. Bring your unanswered questions to the class for discussion.
- Write more in your response journal.
- Continue with the play. Remember to write in your response journal, at least every second day.

3. Stage Setting

Use the stage diagram from *On Stage Teacher's Guide* (p. 81) or draw your own. What does the physical setting tell you about the people who live there?

4. Responding to Act I

Teacher note—Excellent guiding questions for drama have been provided in *On Stage Teacher's Guide*. On pages 30–34 are general questions applicable to plays generally. Additional specific questions for *The Glass Menagerie* can be found on page 82. The questions on pages 104–5 of *On Stage 2* are also useful and can be used throughout the play or for group discussion after reading. (Answers have been provided in the teacher's guide.) After your initial experience with Act I, in small groups, use the following questions as the base for exploring the act (scenes 1–6).

How do you think Laura would have fitted into your school? What are Laura's major characteristics? What motivates her actions? Consider both the actions in the play and those described from the past. What do you wonder about Laura? Discuss the mother-children relationship in the play. How would you describe Amanda Wingfield's approach as a parent? In what ways do the characters live in a world of illusion? What is the reality of their lives? Consider how the past, present and future affect the characters.

In what ways stylistically has Williams made *The Glass Menagerie* a memory play? What predictions do you have for the rest of the play? Why do you think as you do?

If each group begins in a different place, you can report back to the whole class on your first question. Invite questions and extension from other groups. (Teacher organizes starting question for each group and asks all students to make notes.)

- In your journal write about the act, choosing a question to focus upon or writing more broadly.

---

5. Responding to Act II After Reading/Viewing/Listening

Discuss questions 11–16 on page 104 of *On Stage 2*. The play is filled with symbols (for example, the glass animals, the dance hall, the movies, the postcard from the father). Explore these symbols in class. Find a section where imagery is particularly important. What message and/or mood is created in these lines? How has time been presented in the play?

- Read questions 18–20 on pages 104–5 of *On Stage 2*. Choose one to explore in your journal.

---

6. Key Lines

- Bring to class a list of several of the most important lines in the play.

- In a group of four or five, select what you consider to be the most important ten lines in the play. If there are students who didn't prepare, they could work together. Be prepared to write these on the board tomorrow. Use any additional time to write in your response journals.

- As a class, discuss the lines that were chosen. Group identical or very similar lines. Why do so many groups choose the same or similar lines?

- Teacher—Explain dramatic function of dialogue to:
  - develop character
  - develop conflict
  - advance plot
  - provide antecedent action
  - develop setting
  - establish mood
  - state theme
  - suggest theme
  - provide comic relief.

  Classify the lines on the board. Some will fit more than one function. Why do some functions emerge in significant lines, while others do not?

- Reread Tom's opening monologue. Explore the dramatic functions of the monologue.

- Reread your own journal writing from the first day. Respond to the scene now. How has your understanding of the speech developed? What do you know now that you did not know then? How does the beginning connect to the end? What questions do you still have? What new questions do you have?

---

7. The Play as Play

- What are the central conflicts of the play? How are they presented?

- What challenges would designers meet in creating sets, lighting and costumes for this play?

- If you were designing a poster and program cover for this play, what emphasis would you create? Why?

- What challenges would a director face? If you do not know much about what directors do, invite a drama teacher or another person with directing experience to talk to the class.

- What challenges would actors face?

- Why do you think that this 1945 play is considered a classic? Why do you think it is frequently staged today? Why do you think it is read in schools and universities?

---

8. Personal Response Assignment

A sample personal response assignment sheet is provided on the following page.

PERSONAL RESPONSE TO *THE GLASS MENAGERIE*

Due:

Choose one project or consult with me about an idea of your own. You may complete the work individually or in a small group.

1. Design costumes for the play. Submit your drawings with a statement of your intent and a brief analysis of each costume. Connections to the text should be made explicitly. You will not be marked on your drawing ability. (Models in theatre costume designs conventionally have featureless ovals instead of faces.)
2. Build a set model and explain how it will facilitate a production of the play. In your "designer's statement" show how your set fits the tone and themes of the play.
3. Write Tom's journal or Laura's.
4. Write a suite of poems from the persona of any one character.
5. Stage a scene from the play, using costumes and props. I would be glad to attend a rehearsal and give you some feedback at that point. You might want to ask classmates for comments on the process, too. Arrange a performance date. On that day, be prepared to answer the class's questions about the choices you made.
6. Choose a central symbol and build a realistic or fantastical story around that symbol. You might want to check with other students about whether or not your idea is clear. Get editing help when you need it.
7. Your idea (approved by me).

Marking

Nos. 1–5

Understanding of the play	10
Clear expression of ideas	5
Creative presentation	5
Total	20

No. 6

Use of central symbol	10
Clarity of expression	5
Creativity of expression	5
Total	20

9. Comprehending *The Komagata Maru Incident*

Teacher note—Because of the brothel setting and racial comments, some students may not wish to participate in reading aloud as a whole class. Silent reading, self-selected small groups reading concurrently, or viewing the video production might be more comfortable contexts to use for the play.

- Set context through teacher introduction of the historical event on which the play is based, using information from *On Stage 2* (pp. 106–7) or additional sources.
- Read T. S.'s opening speech to the class. In what ways is the beginning of this play similar to *The Glass Menagerie*? How is it different?
- Read to the end of page 113. Help students sort out changes in location.
- Read or view ahead, stopping occasionally to note:
  - any questions
  - the changes of location
  - the building conflicts
  - the images of the mother and child
  - the historical information
  - the personal concerns of main characters
  - the official position on immigration
  - dehumanizing situations and dialogue
  - T. S.'s role.
- Share your views with others. Bring unanswered questions for class discussion.
- Write about some of the ideas discussed in your journal, or pursue an interest of your own.

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10. The Play as Play

- What are the central conflicts of the play? How are they presented?
- What challenges would designers meet in creating sets, lighting and costumes for this play?
- If you were designing a poster and program cover for this play, what emphasis would you create? Why?
- What challenges would a director face? If you do not know much about what directors do, invite a drama teacher or another person with directing experience to talk to the class.
- What challenges would actors face?

- Imagine that you were to stage *The Komagata Maru Incident*. Would you allow for an intermission? If so, where? If not, why not?
- Do you think that this 1978 play will be considered a classic? Why or why not?

Optional: Review dramatic functions and examine some sections for their function.

Culminating Activities

11. Comparing the Plays

Materials have been provided on the next pages for a panel presentation activity to help students to develop their skills of critical comparison. When panels are presented, students could be instructed to take notes, using a retrieval chart like the one for prewriting, if the teacher wants to do so.

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12. Optional

If time permits, read together in class a short, absurd play, such as one by Edward Albee. Relate ideas and techniques to the other two plays.

---

13. Independent Critical Essays

The teacher should decide whether these essay topics should be used for take-home or in-class writing. If used in class, encourage students to prepare a page of notes ahead of time. The key on page 126 is for take-home writing.

COMPARING *THE GLASS MENAGERIE* AND *THE KOMAGATA MARU INCIDENT*

Seven topics for panel discussion are provided. Select the one you would most like to work on, and choose a back-up choice. Each group of four to six students will prepare and present to the class their analyses, which will be evaluated by students and teacher. Student rating will be considered in the teacher's mark.

Topics

1. Williams' plays have been described as dealing with "the subjective, the imaginative and the symbolic." To what extent is this description applicable to *The Glass Menagerie*? To what extent does it apply to *The Komagata Maru Incident*?

2. The plot details are realistic, but the plays themselves do not depict realism. Consult a dictionary of literary terms to distinguish realism from symbolism and expressionism. How do the writers use imagery, symbolism and narrators to advance their plays?

3. Comparison and contrast are major devices used to present character and events within each play. Examine character contrasts (foil), repeated images or incidents, related events, references that invite comparison, and other comparison/contrasts. What is the effect of comparison in each play? What broader idea can be drawn about comparison and contrast in drama?

4. To what extent does the past shape the present and the future in the two plays? Carefully consider plot events, character presentation and development, and the means of presenting the action and characters.

5. Illusion and reality are present literally and thematically in both plays. Analyze the illusions and realities in each play. Then show how the audience/readers are invited to think more broadly about these concerns.

6. Plays often present psychological or sociological studies for audiences. To what extent are these plays psychological or sociological studies? What do we learn about individuals and/or society from them? Analyze both character and theme in your presentation.

7. Just and equal treatment are topics explored in each play, in different contexts and with different results. Examine the ideas of tolèrance and understanding of other people as presented in each play. What concerns Miller? Pollock?

Process

Begin by brainstorming all the details and ideas you can. Classify them. Use the comparison display chart provided to begin organizing your material. You might wish to use another copy of it later when drafting your panel. Reread the text(s) for added material. When you have enough group-generated material to begin planning your individual contributions, go ahead preparing your part of the panel. Set a rehearsal time. After hearing all sections, make suggestions on content and presentation, and revise for transition as needed. When you present to the class, have a moderator introduce the topic and the group members, and invite questions at the end.

Panel Dates

COMPARISON		
Point of Comparison	*The Glass Menagerie*	*The Komagata Maru Incident*

PEER PANEL EVALUATION

Title of presentation:

Participants:

Student evaluator's name:

Comment on: depth of ideas

organization of comparison

awareness of audience's knowledge

quality of evidence provided

attempt to interest audience

replies to questions

volume, clarity, other voice factors

Strength(s) of the presentation:

Area(s) for improvement for future presentations:

GROUP EVALUATION FOR PANELS

Topic:

Participants:

I contributed leadership

My share of the work was

About making comparisons, I learned

The person who contributed the most was ______________________________ because

About preparing a presentation, I learned

About speaking on a panel, I learned

About working in a group, I learned

Additional Comments:

Signature

PANEL PRESENTATION—TEACHER'S EVALUATION

Group Members:

Topic:

Group skills (as observed in class time and from comments)	1	2	3	4	5
Addressing the topic explicitly	1	2	3	4	5
Handling of the comparison	1	2	3	4	5
Evidence	1	2	3	4	5
Fluency, coherence, polish, audience awareness	1	2	3	4	5
Delivery	1	2	3	4	5

Total ____ 30

Comments:

CRITICAL WRITING ABOUT *THE GLASS MENAGERIE* AND *THE KOMAGATA MARU INCIDENT*

Choose one of the following essay topics. Be sure to use your experiences with the writing process to help you to create your essay and to organize your time.

Due:

1. Williams said, "Symbols are nothing but the natural speech of drama . . . a symbol in a play has only one legitimate purpose, which is to say a thing more directly and simply and beautifully than it could be said in words" (quoted in teacher's guide to *On Stage*). Analyze the symbols used in the play, *The Glass Menagerie*, showing what they represent, how they relate to action and characterization, and what relationship they have to the quotation cited here.

2. Critic and professor Diane Bessai calls *The Komagata Maru Incident* ". . . a stern indictment, in presentational style, of Canadian racism based on a historical event . . ." (*Oxford Companion to Canadian Literature*.) Examine racism in the play. Consider the motives expressed, the results of racist views and the event itself. Do you consider the play to be "a stern indictment . . . of Canadian racism?"

3. Kenneth McGowan, in *A Primer of Playwrighting*, says that dramatic characters "must be so selected and developed that they include people who are bound to react upon each other, bound to clash." Analyze the use of characters "bound to clash" in either one of the plays read. Consider the motivations of the conflicts and the resulting dramatic situation(s). Further, think about how these ideas relate to the themes developed in the play.

4. In *The Theatre Experience*, Edmund Wilson says, "Frequently the characters in serious drama are made to suffer as a result of outside forces, their own problems or personalities, or some combination of the two." Choose one of the two plays to write about. Consider the importance of "suffer" to the whole play, to the speech and behaviour of individual characters, and to the motivating factors. Do "outside forces, their own problems or personalities, or some combination of the two" affect the characters in the play?

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WOMEN AND MEN: RELATIONSHIPS AND STEREOTYPES: ENGLISH 33

Length

15–20 class hours, depending on provision of work time

Overview

This unit offers students a chance to reflect on their own experience, to read and write and talk about stereotypes and relationships and to become more critically aware of their own views. In addition, the literature offers experience that may extend their thoughts and feelings.

Rationale

English 33 students are interested in gender and relationships. In such a context, talk and personal writing can flourish. Small groups and journals, or writing folders, are central in order to encourage much exploratory language. A wide range of short literature surveys many genres, providing interesting material to read. Reading strategies and critical thinking are built into the activities. Additional mini-lessons that are appropriate for the class can be built into the unit.

Assumed Procedures in Place

Journals or writing folders have been used before. If not, introduce them here. Students can work in groups, with minimal or no reminders and assistance. If not, address group process directly and/or begin with much focused pair work.

Materials

- *Connections 3: Discovering*, Second edition, class set
  - "9 to 5" by Dolly Parton
  - "Hi and Lois" by Mort Walker and Dik Brown
  - "On the Road with Baby" by David Suzuki
  - "The Women in the Family" by Judith Krause
  - "Toughing It Out" by David Minot
- *Connections 3: Discovering Teacher's Guide*, Second edition
- *Destinations: In Flight*, class set
  - "I Get Along Without You Very Well" by Hoagy Carmichael
  - Unit 8: Love Songs, Love Poems
- *Destinations: Teacher's Resource Book*
- *Destinations: Guide Path* class set
  - "Paradise Cafe" by Martha Brooks
  - "Marriage is a Private Affair" by Chinua Achebe
- Kit: *Men and Women: Myths and Stereotypes*, Centre for the Humanities
- NFB films (many available)

Unit Organization

This thematic unit is based on works available in two textbooks. The literature can be reordered, some added or some deleted. The writing folders will be the source of drafts from which selections for polished writing is chosen.

Evaluation Overview

Informal Evaluation

- Monitor advertising project
- Monitor groups
- Monitor writing folder work
- Monitor reading comprehension (teach strategy lessons as required)

Formal Evaluation

- Advertising project (key p. 267, weight 30)
- Polished writing 1 (key p. 118, weight 20)
- Polished writing 2 (key p. 118, weight 20)
- Oral presentation (key p. 275, weight 15)
- Unit quiz (weight 15)

Introductory Activities

1. Images of Women and Men

Think or write about:

- What is your view of an ideal woman?
- What is your view of an ideal man?
- Do you think that your view is consistent or inconsistent with society's view?

As a group, with members of your own gender, devise a list of characteristics of an:

- ideal man
- ideal woman
- ideal husband
- ideal wife
- ideal father
- ideal mother.

Come to a consensus on a rank order for each. Print your ideas on chart paper or the board.

- To what extent do classmates agree? Why do you think that is? Are there gender differences in the lists? What do the lists tell you about the assumptions that people make, about what is ideal, and about differences between men and women?
- In your original groups, talk about your group's list and the lists of others. What surprised you? Do you think that your age and culture affect your views? Why or why not? Where do people's views of what is ideal come from?
- In your journal or folder, write about your thoughts and feelings either about what you learned in the discussion or about ideal images in our society. You might write generally or restrict yourself to one part of the discussion; e.g., ideal man or ideal woman. Try to write at least a page.

2. Relationships

In your journal or folder, write about:

What qualities are most important in relationships among people? What kinds of relationships exist between men and women? What factors do you think contribute to successful relationships? To problems?

- With a partner you select yourself, talk about your ideas in response to the questions you have written about.
- If your writing is personal, staple the page(s) shut.

Teacher note—A whole class discussion at this point could explore ideas generally. While students are interested in these areas, some might feel them to be sensitive topics, personally or culturally. Promoting tolerance and understanding will be important. Classification of ideas could be presented using these headings:

- love relationships
- friendships
- parent-child relationships
- work relationships: employees
- work relationships: employee, employer
- neighbourhood relationships.

Information could be recorded on a network/mind map/web.

Developmental Activities

3. Images in Advertising

- Scan magazines for images of men and women. Talk informally with others about what you are finding.
- Watch one hour of television, writing notes during all the advertisements. How were women presented during that hour? Watch another hour. How were men presented? If you have the use of a VCR, you could watch the same commercials twice. Organize your findings and bring them to class.
- How are women and men presented in TV advertisements compared to print advertisements?
- In your journal or folder, write what you learned about images of men and women, about advertising, and about doing projects.

ASSIGNMENT – IMAGES IN ADVERTISING

What stereotypes do advertisers use? What effect do these images have on us? Address these two questions through one of the projects. You may work individually or in pairs, whichever you prefer.

Choose One

1. Identify five ideas of manhood as presented through advertisements.
2. Identify five ideas of womanhood as presented through advertisements.
3. Identify five ideas of parenthood as presented through advertisements.

Browse through many advertisements. Find a word or phrase for each of the five ideas you select. Show your advertisements to someone else and ask whether or not your five labels fit the advertisements.

In the Project

Write a brief introduction to your project as a lead-in for the reader.

Label the five types, describe each one in a few sentences.

Include representative advertisements and explain why these advertisements fit the type.

Write a conclusion in which you provide your view of the effects of the advertisements.

Assemble your material.

Edit and proofread your own work.

Exchange work with a partner/pair, and edit and proofread each other's work, in pencil.

Prepare your final draft.

Note: Before handing it in, share your project with others in a small group.

EVALUATION OF ADVERTISING PROJECT

Name: ______________________________

Student Comments:

Teacher Comments:

Marking Scale:

Labels	1	2	3	4	5
suitability for content	1	2	3	4	5
Commentary					
fit of examples to labels, clarity	1	2	3	4	5
Introduction	1	2	3	4	5
Conclusions	1	2	3	4	5
Matters of choice	1	2	3	4	5
Matters of convention	1	2	3	4	5

Total ________ /35

4. Songs

- Listen to a recording of "9 to 5" by Dolly Parton. Follow the words in your book *Connections 3: Discovering*, Second edition, p. 100. With a partner, talk about whether the lyrics apply to women only or to both genders. (If you have seen the movie "9 to 5," consider how it affects your view of the lyrics. Reread the lyrics for confirmation or modification of your original idea.

- In your journal or folder, write about the song. Consider whether or not the song speaks to you and whether or not it speaks about you. What connections, if any, do you see between this song and the class's original discussion about ideal men and women? Try to write at least a page.

Teacher note—Questions and activities for the song can be found on page 52 of the teacher's guide to *Connections 3: Discovering*, Second edition.

- Listen to "I Get Along Without You Very Well" (*Destinations: In Flight*, p. 177). In what ways does the music set a time period for the lyrics? What is universal about the feelings expressed?

- In your journal or folder, write about songs you know that present feelings, thoughts and experiences of men and/or women about relationships. Why do you like the songs you do? Write at least a page.

Teacher note—Invite students to bring some songs, which you might need to screen before using in class. A project of presenting one such song to the class through relating it to the unit could be included here.

5. Introducing Expectations for Polished Products

Teacher note—Please decide whether you would prefer to stagger the due dates or to have two pieces submitted at once near the end of the unit. With either option, students will need time management assistance.

POLISHED WRITING

Almost every day you will be writing in response to literature. From your writing in this unit, you will select two drafts to polish. Later, you will choose which ones you want to work with the most. Save all your writing.

Date (s) Due

Procedure

Choose the piece you want to work on the most. If you want a classmate to read a few drafts and give you feedback, then ask for that assistance.

Read through the piece carefully and decide what you need to work on: thought and detail, organization, form and/or style.

Produce a new draft.

Seek feedback to the work from a classmate.

Create your next-to-last draft. Carefully proofread for problems or errors.

Exchange papers for editing, with two classmates. Use a pencil dot in the margin beside any line where you find an error. Initial the copy you edited.

Correct any errors you find marked. Ask your editor for help if you cannot find an error in a line having a pencil dot.

Prepare your final draft. Paper clip all your work to the final draft, and hand it in.

---

6. "Paradise Cafe" by Martha Brooks

- Before reading, in your journal or folder write about your opinions of dating. How do we begin a relationship? What concerns do we have during "courtship?"
- What view(s) of dating does the story present? How do these views relate to your own? What view(s) of love are revealed? How do they relate to your own?
- In groups of three or four, orally discuss the questions on page 32 of *Glide Path*. Choose one to respond to in depth in your journal or folder.

Teacher note—Have a whole class discussion about the views. Invite anyone who wants to retell the story (Activity 2 in *Glide Path* p. 32) to do so. Use the board to record ideas on a grid for each character and content, opinions, language.

Teacher note—Teach a mini-lesson on point of view. Explore Brook's use of point of view with the class.

- Consider the ending. Is it what you expected? Why or why not?
- In your journal or folder, write a dialogue between you and one of the characters in the story. Begin with the story's version of the romance. Go on to explore any questions you have. You might want to give some advice.

Teacher note—The National Film Board has a film version of an Alice Munro story called "Thanks for the Ride." While it is always recommended to preview materials before class use, in this case, a preview is a must. In some situations, the film might be considered objectionable. The film reveals a summer romance in Ontario's cottage country and a contrast in expectations of a relationship between local girls and city boys. There are differences between story and film.

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7. "Marriage is a Private Affair" by Chinua Achebe

Teacher note—The story may be hard to read for your students. You might wish to read it aloud in order to assist comprehension. That process can be facilitated through your oral reading or through silent reading, using the process described. In silent reading, students should work in pairs. Suggested sections for reading are ended as follows: "All right. You know your father," p. 86; "You will change your mind, Father, when you know Nene." p. 88; " . . . that day did not come . . . " p. 89; " . . . he had persevered, and won." p. 90; and the end of the story.

- Before reading, in your journal or folder write about your parents' or guardians' expectations of you. What are their expectations of your behaviour, your school work, your future? Are the expectations the same for your siblings? How do you think the expectations compare to those of others? Are parents' and society's expectations different for boys and girls? What expectations do you think you would have for your children when they are teenagers? Why? What do you know about different cultural expectations for young people? If your writing is personal, staple the page closed.
- In a small group, talk about parental expectations. In what ways are parents' expectations helpful? Harmful? You may choose not to talk about your own experience, if you do not wish to do so.

- Read "Marriage is a Private Affair" or listen to a prepared oral reading of the story. Stop at the following places which have already been indicated. Talk about the story:
  - What is going on?
  - Who are the people mentioned?
  - What might happen next?

- In small groups, discuss the feelings about women that Okeye expresses. How do you feel about his view? What is his view of marriage? What other views are expressed by other characters? How do you feel about the views expressed about marriage?

- Orally, do questions 1–4 on page 91 in *Glide Path* in your small groups.

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8. "Hi and Lois" by Mort Walker and Dik Brown
"On the Road with Baby" by David Suzuki

Teacher note—The "Hi and Lois" cartoon can effectively be used for prereading of the Suzuki article. The prereading activity 1 on page 53 of *Connections 3: Discovering* fits the unit well.

- Look at the cartoon on page 103 of *Connections: Discovering*, Second edition. What is your initial response? Do you think the cartoon is funny? Why or why not? What message about gender is conveyed to you?

- In a small group or as a class, explore questions 1–5 under "Responding" (p. 239) and questions 1 and 2 under "Extending and Enrichment" (p. 54 teacher's guide).

- Read "On the Road with Baby." Write in your journal or folder about the relationships between men and women and the stereotypes about gender presented in the article. Do you agree, disagree, or partially accept Suzuki's views? Would David Suzuki's experience be accepted in your community (or family)?

- Discuss the questions on p. 240.

- In small groups, compare the cartoon and article. Discuss them generally first. Then make a chart (such as the one on the next page) for your journal or folder to compare the pieces. Consider any category now that did not come up in your discussion.

	"Hi and Lois"	"On the Road with Baby"
Type	Cartoon	Article
Traditional view • of men • of women		
Alternative view • of men • of women		
Communication between men and women • to get a task completed • to share feelings • to make a point		
Ideas about relationships		

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9. Poems

Teacher note—Unit 8 "Love, Songs, Love, Poems" *Destinations: In Flight*, Second edition.

- With a partner or in a small group, read the poems provided. What view of love is presented in each poem?
- Prepare a reader's theatre presentation of any one of the poems. Try out several voice effects (different voices, choral reading, breaking up lines). Rehearse with another pair/group and give each other feedback on the interpretation, speed of reading and clarity of delivery. Share your reading in class.

Teacher note—The presentations could be videotaped and shown in class. A method of critique is to ask for two positive comments and one suggestion for each group. A cooperative learning activity form for use with the poems in Unit 8 of *Destinations: In Flight* is provided in the teacher's resource book pages 82 and 83, which could be added to the activity or used instead of it.

- Choose a line or section from one of the poems that is memorable for you. Write the line in your journal or folder and comment on your associations with it. Relate it to your own experience, to your reading, to family stories or to life in general.
- In your folder or journal, write about rereading the poem and how working with a partner affected your understanding of the poem you presented.

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10. "The Women in the Family" by Judith Krause

- Before reading the poem, consider what happens in your family or community when a large crowd gathers. Do men and women tend to form separate groups or mix together? Is there a trend or does it depend on the situation? Why do you think the people behave this way?
- Read the poem on p. 147. Does the experience described relate to yours? Why or why not?
- Consider questions 1 and 2 under "Responding" (p. 242) and 1 under "Extending and Enrichment" on p. 64 of the teacher's resource book.

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11. "Toughing It Out" by David Minot

- Before reading, discuss what expectations men in our culture often have about their responsibilities for working, for their families, for their own behaviour. Do you think these feelings are related to age? (For example, in your opinion do the expectations of 18-year-olds, 38-year-olds and 58-year-olds differ.) Do you think women have the same or different feelings? Why?
- Read "Toughing It Out" to discover one man's experience.
- After reading, consider whether Manley's experience related to your view of society's expectations. What have you learned from reading the story? What has Manley learned?

- In small groups, consider Manley's experience. What would you have done? What assumptions did he make about Martha and Kim? What alternative assumptions might have led to different behaviour? Do you think Manley's name symbolizes his attitude and behaviour? Why or why not? Did you notice the author's use of "the girls" and the change to "the women" in the last paragraph? (If not, reread.) Do you think the change in attitude suggested by the author will be permanent? Why or why not?

- Talk about questions 3, 4 and 1 under "Responding" on p. 241 and question 3 under "Extending and Enriching" (on p. 57 of the teacher's resource book). What do we learn about Martha?

- In class, talk about why men and women sometimes choose not to communicate. What results were shown in the literature read in this unit?

- In your journal or folder, write about a situation (real or imagined) where the daily experience is concealed from people who are close and might help. In either narrative or explanation, show the situation, the person's difficulty, and whether the conflict is resolved.

- Reflect on your writing. Is gender at all related to the situation? Write a few comments following the piece.

12. Women and Men: Myths and Stereotypes

- View the slide-tape production from the Centre for the Humanities, *Men and Women: Myths and Stereotypes*, and try to relate the ideas to our class work.

Teacher note—The study guide provides many interesting previewing and postviewing ideas. As well, individual slides can be examined later for their messages, effects and composition. A review mini-lesson on visual vocabulary could be presented here, or earlier instruction could be followed by application.

- In your journal or folder, write about which of the literature discussed in the slide-tape production you would like to read for yourself. Explore what interests you.
  OR
  Write about the myths and stereotypes you have encountered in your life. What are those myths and stereotypes? What effect do they have on our lives?

Culminating Activities

13. Oral Presentations

Teacher note—Every effort should be made to help these presentations be successful and non-threatening.

ENGLISH 33—ORAL PRESENTATION

Due:

1. Choose a monologue about being a man today, about being a woman today or about being a person today. Try to create a consistent attitude and style (humorous, satirical, serious).
2. Prepare an illustrated talk about stereotypes that will help your audience to accept the limitations of stereotyping. You might focus on gender, age, jobs, ethnic groups or other stereotypes.
3. Adapt a scene from literature you have read, to a radio play, on tape, or live in class.
4. Write a contemporary Canadian version of "Paradise Cafe" or "Marriage is a Private Affair" to read or stage in class.
5. Find three poems that relate to relationships and stereotypes between men and women. Perform them for the class. Talk about the connections you see to other literature. If you are working alone, choose one long or two short poems.
6. A project of your choice, approved by the teacher.

KEY FOR ORAL PRESENTATIONS

Name:

Purpose:

Type of Presentation:

Strengths: Content

Achieving Purpose

Delivery

Area to work on:

Mark:	content	1	2	3	4	5
	purpose and audience	1	2	3	4	5
	delivery	1	2	3	4	5

Total _____/15

14. Unit Quiz

Teacher note—Select unfamiliar advertisements, photographs and short literature that are relevant to work in this unit. Ask questions appropriate to class work and what was taught.

Extension Activities

15. *Teacher note*—The following extension activities are optional.

- Set a project on television viewing, using TV Watch material in *Destinations: In Flight*. See resource book, Unit 4, Activity 1.
- Consider one or two feature films that explore relationships between men and women.
- Move into class reading and/or viewing of *Ordinary People* by Judith Guest or *The Doll's House* by Heinrich Ibsen or *Othello* by William Shakespeare.
- Examine advertising in more depth, or another major work that explores gender relationships and/or stereotypes.

WE ARE SUCH STUFF AS DREAMS ARE MADE ON: ENGLISH 30

Length

20–24 class hours

Overview

This thematic unit, for mid-year to late-year, has been designed for an average English 30 class, one in which some students will go on to university but most will not. The keystone work in this unit is Shakespeare's *The Tempest*. Stories that explore the human imagination provide additional opportunities to consider imagination, knowledge, writing and art. The teacher could expand the unit by embedding it into the first unit in *Literary Experiences 2*, "An Exchange of Gifts," or by adding additional literary work from sources within the school. A media component could be included.

Rationale

For many students, this experience with Shakespeare will be their last formal one. Thus, an emphasis on appreciation of Shakespeare as a writer and insightful commentator on the human condition, has been made.

Assumed Procedures in Place

Students are used to exploring literature collaboratively and independently.

Students can keep two-column notes. Otherwise, teach the procedure described on page 61, or use response journals.

Students can generate a thesis statement, limit and focus it, amass evidence and quote effectively. If not, these skills will need to be taught.

Materials

- "Harrison Bergeron" by Kurt Vonnegut, *Literary Experiences 2*, class set
- *The Tempest*, class set
- *The Tempest*, Teacher's Edition
- Filmed production of the play
- *From Page to Stage, The Tempest* (Stratford, Canada)
- "The Yellow Wall-Paper" by Charlotte Perkins Gilman, *Heath Introduction to Literature*, class set
- "Works of the Imagination" by Gina Berriault, *Literary Experiences 2*, class set

Unit Organization

Beginning with quotations about writing/art invites students to consider the general idea before reading literature. "Harrison Bergeron," the opening story, is one students like and will help them to think about some of the aspects developed in *The Tempest*. After working with the play, students will read two post-modern stories that are imaginative in themselves and explore imagination explicitly.

Evaluation Overview

Informal Evaluation

- Monitor groups
- Collect progress reports on specialized critical response
- Assess what to teach about writing personal responses in class/exam settings from the personal response writing

Formal Evaluation

- Critical response (key p. 127 adapt total, weight 30)
- Performing a scene (key p. 281, weight 10)
- Personal response (diploma exam scale, weight 20)
- Analysis of reading (key p.127 adapt total, weight 30)
- Evaluation of group participation and process (key p. 285, weight 10)

Introductory Activities

1. Exploring Writing and the Imagination

- In groups of three or four, discuss five of the following quotations about imagination and writing. Be prepared to share some highlights of your group's ideas with the class.

"There's one trait that always marks the writer. He is always watching. It's a kind of trick of mind and he is born with it." Morley Callaghan

"The role of the writer is not to say what we can all say, but what we are unable to say." Anais Nin

"All writing is communication; creative writing is communication through revelation—it is the self escaping into the open. No writer remains incognito for long." E. B. White

"Without art, the crudeness of reality would make the world unbearable." George Bernard Shaw

"I don't wait to be struck by lightning and don't need certain slants of light in order to write." Toni Morrison

"Good writing is supposed to evoke sensation in the reader—not the fact that it's raining, but the feel of being rained upon." E. L. Docktorow

"We are such stuff as dreams are made on." William Shakespeare

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2. "Harrison Bergeron" by Kurt Vonnegut

- Keeping in mind our focus on the importance of the imagination, read "Harrison Bergeron" to experience the world that Vonnegut has created. Be prepared to discuss the following topics in class, as they relate to the story:
  - societal control
  - individualism and conformity
  - the role of media
  - the power of the imagination
  - creativity.

- In what ways is the story a satire of contemporary North American life?

- Look carefully at the names in the story. What symbolism do you find?

- What view of the imagination does Vonnegut offer?

Teacher note—Additional ideas are available in the teacher's guide, pp. 26–27.

3. Introducing *The Tempest*

- In your notebook, freewrite for fifteen minutes about "What do you already know about Shakespeare?"

Teacher note—Decide what background about the times, the theatre, the writer, is appropriate for your class.

- Preview Dramatis Personae (cast of characters).
- You will be provided with a choice of perspectives to take with reading the play. The critical response essay to the play will be based on a topic you will choose before reading. In that way, each of you will have a purpose for your study of the play.

CRITICAL RESPONSE
LITERARY SPECIALITY IN *THE TEMPEST*

Choose ONE area in which to specialize. Your critical essay will be based on this topic. While working with the play, collect specialized notes of key scenes and quotations for your specialty.

Themes

power and control
isolation
love and hatred
repentance
nature/nurture (instinct and learning)
nature and art
immortality and death
appearance and reality

Techniques

soliloquy, asides, story (I, ii), and epilogue
dramatic irony
prose and poetry
parallel plots
comic relief/humour
suspense

Characters

Prospero
Miranda
Caliban

After Acts I, III and V, take time to update your notes and to review the acts.

Assignment—Write a critical analysis of a theme, technique or character from *The Tempest*. Frame a thesis statement and seek feedback from me before your draft develops too far. Class time will be provided for consultation and editing.

Developmental Activities

4. Comprehending *The Tempest*

- Read Act I together in class or listen to a recording. Make a list of antecedent action, characters introduced, questions and predictions.
- View a video of the act. To what extent does the video production make the action exciting? How does the pace of the act develop? What impression is created by the visual elements of costumes, set and lighting? What effects are created through music and sound?
- Role-play a classroom drama in which students are shipwrecked: people awakening on an island, looking at their surroundings, checking on their friends and family members. After the drama, talk about the feelings that might occur in such a situation.
- View Act II. What advances in the plot occur? Read the act in small groups, each taking a part (or two). What do we learn about the shipwrecked men? Ariel? Caliban? What comic relief is provided in Act II, scene ii?
- Read Act III, scenes i and ii, in your groups, stopping to talk when you have questions or ideas to share. Reread Act III silently. Bring your questions to class.
- Read Act III, scene iii, silently, twice. Bring your questions to class.
- Optional: Give a reading quiz on the act for diagnostic purposes.
- View Act IV. Consider the role of the entertainment. Read the rest of this scene (Act I, scene i, lines 1 to 39 and line 120 to end). What important developments take place?
- Read Act V silently. Prepare questions and identify key lines. Listen to a recorded version. Note additional importance. In pairs, share your thoughts with a classmate.

5. Critically Understanding the Play

Teacher note—Decide what elements to emphasize. A source such as Bergeron and DeSousa listed in the professional shelf on p. 196 will be useful.

historical context (exploration and interest in "savages")
brief reports from students on their essay topics
atmosphere
dramatic contrasts
form: romance, comedy, fantasy or pastoral?
the murder plots
imagery in lyrical passages
passages that are significant outside the play
the possibility of a farewell statement by Shakespeare

6. Performing a Scene

- In a small group, choose a scene (or part of a long scene) to share with the class. You might present it through readers' theatre, or stage the scene, or you might adapt the scene to another time and place, or you might create a parody of the scene. The scenes will be shared in class. You will have _______ (time allowed) for planning and rehearsal. Your scene will be marked on understanding of the scene (5 marks) and oral presentation (5 marks). Students who want help with readers' theatre should consult the section in the *On Stage* teacher's guide, or another source.

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7. Evaluating a Production

- View a complete performance of the play, possibly a different one than that used earlier. Consider
  - the interpretation of the play presented
  - the acting
  - the use of lighting and sound effects
  - use costumes and sets/location
  - the camera placement and techniques
  - the editing effects
  - the overall success

Optional: After class discussion, this evaluation could be a written assignment to replace the analysis of reading, if desired. The same weighting and marking scale could be applied.

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8. Personal Response

Optional: If the students did out-of-class writing, these topics, or others, could be developed in far more depth and polish.

PERSONAL RESPONSE TO *THE TEMPEST*

Choose one of the following topics for a personal response to *The Tempest*. Use your book as you need.

1. The play ends with Prospero's epilogue. Write a soliloquy for Caliban, revealing his feelings about his situation and what has happened.
2. Write an incident in which a real or imagined character experiences forgiveness.
3. In the role of Ferdinand, write diary entries about your time on the island, beginning with your shipwreck.
4. Choose a quotation from the play and respond to the truth of that quotation as it applies to your own life or to contemporary life.

Teacher note—Have students use two-column notes (see page 61) or use some other note-making strategy for the following readings of "The Yellow Wall-Paper" and "Works of the Imagination". These will be needed for the analysis-of-reading assignment (in activity 12, p. 284). You might want to give the assignment before reading and note-making rather than afterward.

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9. Reading "The Yellow Wall-Paper" by Charlotte Perkins Gilman

- Read the story through three times, making two-column notes on your reading. You might want to use separate sheets or to add notes to the main page for subsequent readings. Be sure that the specific notations are labelled with the number of the reading.
- On first reading, ask yourself, "What is happening? Why? How do I feel about it? What is happening in the narrator's imagination?"
- On second reading, ask yourself, "How does the narrator's presentation affect the reader's view of the narrator's world? In what ways is the wallpaper a metaphor for the woman's life?"
- On third reading, ask yourself, "How does the journal format allow for presentation of the woman's story? Describe the style throughout the story." Bring your notes to class.
- In small groups, compare your readings/interpretations. Add to your notes as you discuss the story. What else did you notice about the story as you were reading it? Bring your unanswered questions to the whole class discussion.
- Discuss, orally or in writing, the questions on pages 119–120 of the "Heath Anthology." In what way do they help/not help you to understand and appreciate the story more?
- What view of writing is presented by the narrator? By the author?
- Optional: If available, screen the film version of the story from the *American Short Story Collection* videos.

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10. Reading "Works of the Imagination" by Gina Berriault

- Read the story through two or three times, making two-column notes on the reading.
- On first reading, ask yourself, "What is happening? Why? How do I feel about it? Why is writer's block important in the story?"
- On second reading, ask yourself, "To what extent can the narrator be believed?"

- On third reading, ask yourself, "How is the author signalling that this story is not a piece of realistic fiction?"
- In small groups, compare your readings/interpretations. Add to your notes as you discuss the story. What else did you notice about the story as you were reading it? Bring your unanswered questions to class for discussion.
- Do the question provided by your teacher. (Comparing Responses 2, page 151, *Literary Experiences 2* teacher's guide). In what ways does this activity assist or not assist you to comprehend and appreciate the story more?

11. Comparing Works

For small group discussion or writing.

COMPARING LITERARY WORKS

- Personal/cultural response: To what extent is your interest in the texts constant or changing throughout your experience with them? Why? Which work/works do you think you are most likely to remember in ten years? Why? How might you respond if you were in the situation of any one of the characters?
- Imagination: What view of the imagination is offered in each work? How does knowledge relate to the imagination and to other factors in each work? Who learns what in the works? What do you learn as a reader?
- Structure: Trace the dramatic structure of *The Tempest*. How are the stories organized? What different structural elements are required for Shakespearian drama and short stories?
- Point of view: In the stories, how do the chosen points of view affect the reading of the stories? To what extent is closeness or distance from the action a factor in the narration? How reliable are the narrators in these first person stories?
- Central images/symbols/metaphors: What is the main figurative device in each work? How does the author signal a level beyond the literal?
- Irony: What ironies exist? How are they developed?
- Other themes: Besides the role and power of imagination, what are the main thematic concerns of each work? How do they relate to each other?
- Genres: How do stories and drama differ? What do the two genres have in common?

12. Reflection: Analysis of Reading

Teacher note—This assignment integrates personal and critical responses. You could provide an oral model of your own readings of "Harrison Bergeron" to show students what might be included. The writing itself should probably be formal criticism, but the use of "I" is certainly appropriate.

ANALYSIS OF A READING

Choose to work with either "The Yellow Wall-Paper" or "Works of the Imagination." Write an essay in which you explore your reading of one of these stories. Show how your understanding and appreciation developed during your reading and discussion. Explain any aspects of the story that are not clear or comfortable to you, and discuss your unanswered questions. Talk about the story technically (narration, imagery, irony, ending, etc.,) as well as your personal understanding of it. There is no one way to organize such an essay, so choose a means that will fit your content and tone.

Culminating Activities

13. Self-Evaluation of Group Work

The evaluation key on the next page will provide a framework for you to assess your group skills and your learning in the various group activities in this unit.

14. Exploring Writing and the Imagination

- Return to the quotations you read at the beginning of the unit. In the same group, discuss them now, referring to the literature in the unit. In your two-column notes, write about any three quotations.

Extension Activities

15. *Teacher note*—The following extension activities are optional.

- Study *Brave New World* as a class.
- Read science fiction novels, and do a project on the imaginary world created in one of the books.
- View the Greek film, *The Tempest* (1986). Compare the film to Shakespeare's text.
- View *Forbidden Planet* (1956). Film critic Leonard Maltin considers the film to be a science fiction remake of *The Tempest*. To what extent is the film a modernization of *The Tempest*? Consider the visual effects from a film perspective. Remember that the film predates Sputnik.

EVALUATION OF GROUP PARTICIPATION AND PROCESS

- In groups, I tend to assume the role(s) of
- In this unit, I
- From others in my groups, I learned
- Through group activities, my own understanding of the literature is
- I helped others to learn when
- In a small group, listening is
- I asked questions to
- I shared ideas when
- I provided evidence when/if
- For further group discussion, in or out of school, I want to
- Personal rating of my group work in this unit: _______ /10
  The reasons I assigned this mark is

KEY

9–10	Facilitated collaboration, developed individual interests, spoke and listened attentively all the time, provided leadership with content and process.
7–8	Worked together and followed my interests, spoke and listened attentively most of the time, helped the group stay focused.
5–6	Mostly participated in the group work, spoke in activities and usually listened to others, tried not to get the group off topic.
3–4	Tended to distract others in the group and/or not to participate.
1–2	Made group workings difficult through disruptions, off-task behaviours, lack of preparation.

Teacher confirmation of mark, or reassessment: /10

Reasons:

ISSUES FOR LANGUAGE ARTS TEACHERS

In today's classrooms and communities, language arts teachers are often challenged by issues related to classroom work with students. This section addresses areas of concern for some educators, such as the need to incorporate more multicultural literature into their programs, controversial literature and the current copyright legislation in Canada.

WORKING WITH MULTICULTURAL LITERATURE

Multicultural literature can broaden the reading experience of students and, simultaneously, welcome many voices into the English classroom.

Some themes explored in such literature include the experience of immigration, cultural conflict in societies and families, the search for identity, changing roles of men and women, prejudice and stereotyping. Sensitivity to human experience and values is a prerequisite to working with multi-cultural literature. Xenophobia must be discouraged.

By including authors with whom students can identify (ethnically, racially, personally), teachers can broaden student understanding of culture in literature. Students who read Caribbean–Canadian writers, for example, may wish to bring their own oral dialect into their imaginative writing.

Because cultural or historical background is often required by readers of this literature, English teachers may want to work collaboratively with social studies teachers. *Obasan*, by Joy Kogawa, for example, can be linked to social studies learning. Alternatively, teachers could teach a jointly developed unit.

ACTIVITY: DISCUSSING THE CANADIAN IMMIGRANT EXPERIENCE

Place the students into groups of four or five. Ask them to assume the role of an immigrant family that has decided to leave their "old country" to come to Canada. Tell them that the exercise is to make them more aware of the thought processes of an immigrant family and how or what they felt during their immigration and settlement in their "new country." Provide them with a sheet of paper on which are the following questions:

1. Are you happy living in the "old country?" Why or why not? Give specific reasons.
2. What has prompted you to consider leaving your "old country?"
3. Why are you considering Canada as your "new country?" How did you find out about Canada in the first place?
4. What are your expectations of life in Canada?

5. You have now lived in Canada for several years. Your expectations have been met. Would you ever consider going back to your place of origin? For what reasons? Would you ever consider going back to your home country to live there permanently?

6. You have now lived in this country for several years. Your expectations have NOT been met. Do you often think of your country of origin? In what way? Do you want to go back? Explain.

Follow up this exercise with class time discussions wherein all ideas are shared in a non-judgmental manner. Then, proceed to both reading and writing activities that will extend the students' awareness of the struggles and triumphs of the immigrant experience in Canada.

NATIVE VOICES

Traditional Native literature comes from a highly developed oral tradition. Facial expressions, gestures, and voice quality are all used to enrich the myths, legends, folktales, poetry and songs. These impressions are lost when written down. Other problems may arise as well.

- The shortened, adapted written version presents a distorted view.
- Translation from the original Native languages sometimes changes the story completely.
- Various complex versions become fixed.

Myths and legends are sacred literature with deep and layered spiritual meaning that show the interconnectedness of all living things on earth.

Possible Activities

- Elders have stories to tell which date back to when they were little children. They also know many stories that were passed down to them through generations. Invite a Native Elder to share these stories with the students.

- Invite a guest speaker to speak about and provide background about Native literature.

- Discuss what happens when stories go from an oral to a written form. Students, individually or in groups, could present their own oral stories to the class.

- Possible choices of books and videos from the Native Library Resources Bibliography, of Alberta Education's Native Education Project, are:

  Books: *April Raintree* by Beatrice Culleton, Pemmican; *People Like Us in a Place Like This* by Philip Kreiner, Alberta Federation of Metis Settlements; *New Friends* by Western Educational Development Group, Pacific Education Press; and *Defeathering the Indian* by Emma LaRoque, General.

  Videos available from National Film Board: "Across Cultures: Strater Crowfoot," "School In the Bush," "The Red Dress," and "Daughters of the Country 2: Places Not Our Own/The Wake."

- Compare the way that Native characters are presented in two or more literary works that students have read.

PROMOTING TOLERANCE AND UNDERSTANDING IN THE CLASSROOM

Teachers may wish to use the following questions to evaluate their efforts to promote tolerance, understanding and respect for diversity in the classroom.

1. Are my instructional strategies and assessment techniques sensitive, and do they recognize the diversity of individual needs in the classroom?

   BEWARE OF
   - setting behavioural objectives that may be contrary to the students' backgrounds
   - making self-fulfilling prophesies regarding student performance
   - stereotyping students

2. Does the climate of my classroom promote respect for diversity? Take note of religious symbols, celebrations, leadership opportunities for students, classroom rules and grouping procedures?

   BEWARE OF
   - patronizing minority groups and discounting their traditional ways of life
   - expressing opinions that are not substantiated
   - expressing opinions that are not balanced by other viewpoints

3. Do I encourage links between my classroom and the community?
   - guest speakers
   - field studies
   - parent volunteers
   - parent questionnaires/evaluations
   - thank you notes written by myself and students to guest speakers and visitors

4. Do any of my students have special needs (learning disabled, gifted and talented, recent immigrants, students of English as a Second Language, visual or hearing impaired, physically disabled)?

   To what extent can these needs be effectively met within the classroom?

   Have I sought support from the community and the school system to enhance students' programs?

   How do I apply the principle of the least restrictive environment for my special students?

   Are they catered to excessively, or are they ignored?

   How do I balance their needs with the right of all students to learn?

5. Are learning resources free of bias and stereotyping? Have they been evaluated for tolerance and understanding?

   Where resources contain problematic content, do I use that content to promote critical thinking?

   Do students have the skills to recognize a slanted viewpoint? Can they counterbalance the discussion?

   Note: Screening of resources is not a guarantee that students will be free of biased viewpoints. Students are exposed to stereotyped images on television, in newspapers and novels, and many of the people they meet will promote stereotypes.

6. Do I promote tolerance, understanding and respect in all subjects throughout the year?

   Do I promote these principles in the hallways, gymnasium, playground, staffroom and in all extra-curricular and co-curricular activities?

   - Bulletin board displays. Are human differences such as age, sex, handicaps, ethnic backgrounds represented?
   - Music classes. Are students learning songs and activities from backgrounds other than the majority?
   - Library. Has the diverse nature of Canada's people been represented in the collection of books and in book displays? Have students completed library activities pertaining to the theme of tolerance, understanding and respect for diversity?

Adapted from John Kehoe, *A Handbook for Enhancing the Multicultural Climate of the School*, 1984. Reprinted with permission of Alternatives to Racism.

CHALLENGES TO BOOK SELECTION

Challenges to book selection are occasionally a problem. Teachers should be prepared to face them when they arise. Challenges may be based on the ideas in a book, the maturity required for understanding them, or the language used to express those ideas. Since the school is only a reflection of society it must represent various points of view and make available resources that allow students to explore those points of view that are within their understanding.

If someone challenges the material that you have selected, you must be prepared to justify your reasons for the selection. Here are some ideas from the National Council of Teachers of English. They have adopted a position known as "The Student's Right to Read."

THE STUDENT'S RIGHT TO READ

The right to read, like all rights guaranteed or implied within our constitutional tradition, can be used wisely or foolishly. In many ways, education is an effort to improve the quality of choices open to man. But to deny the freedom of choice in fear that it may be unwisely used is to destroy the freedom itself. For this reason, we reject the right of individuals or groups to limit the freedom of choice of others or to impose their own standards or tastes upon the community at large.

The right of any individual not just to read but to read whatever he wants to read is basic to a democratic society. This right is based on an assumption that the educated and reading man possesses judgment and understanding and can be trusted with the determination of his own actions. In effect, the reading man is freed from the bonds of discovering all things and all facts and all truths through his own direct experiences, for his reading allows him to meet people, debate philosophies, and experience events far beyond the narrow confines of his own experience.

In selecting books for reading by young people, English teachers consider the contribution which each work may make to the evaluation of the reader, its aesthetic value, its honesty, its readability for a particular group of students, and its appeal to adolescents. English teachers, however, may use different works for different purposes. The criteria for choosing a work to be read by an entire class are somewhat different from the criteria for choosing works to be read by small groups. . . .

But the teacher selects books; he does not censor them. Selection implies that a teacher is free to choose this or that work depending upon the purpose to be achieved...Censorship implies that certain works are not open to selection. . . .

Many works contain isolated elements to which some individuals or groups may object. (The literary artist seeks truth, as he is able to see and feel it. As a seeker of truth, he must necessarily challenge at times the common beliefs or values of a society; he must comment on people's actions and values and the frequent discrepancy between what they purport to live by and what they do live by). Moreover, the value and impact of any literary work must be examined as a whole and not in part—the impact of the entire work being more important than the words, phrases, or incidents out of which it is made.

. . . But youth is the age of revolt, and the times today show much of the world in revolt. To pretend otherwise is to ignore a reality made clear to young people and adults alike on television and radio, in newspapers and magazines. English teachers must be free to employ books, classic or contemporary, which do not lie to the young about the perilous but wondrous times we live in . . . .

Source: *The Student's Right to Read*, The National Council of Teachers of English. Reprinted with permission.

The adoption of a position such as this should be backed up by policies for resource selection and book challenges. If your school system does not yet have these policies it would be wise to invest the time to develop them.

Here are several ways—gathered from a variety of sources—to help prevent differences of opinions from becoming full-blown controversies.

1. Determine, formulate, update and circulate as written policy, guidelines for selection and purchase of material.
2. Write a reasonable and workable policy on how to handle complaints about instructional material.
3. Initiate and maintain a public awareness campaign about what resources are selected.
4. Involve citizens in the book selection process.
5. Give objecting parents and students options.
6. Make sure complaints about books are put in writing.
7. Check up on complainants who receive the forms but don't turn them in.
8. Train all "frontline school personnel" in how to handle textbook queries and complaints.

In the classroom the teacher can usually prevent most challenges by giving students a list of three or four titles to choose from. Generally this will defuse most concerns that may arise. To satisfactorily resolve the challenge with this approach the Controversial Issues Policy of 1972 (revised in 1989) could be presented as a means of defense.

The Controversial Issues Policy (which follows on the next page), should be used as a guide in presenting various points of view about an issue raised in a novel or piece of non-fiction. In part this policy states "In principle, it is an objective of the Alberta educational system to develop students' capacities to think clearly, reason logically, examine all issues and reach sound judgments." Frequently these types of works present only one or two viewpoints on an issue. In discussing the issue in class, teachers should encourage the discussion of the other viewpoints as well.

Adapted from *Junior High Novels and Non Fiction*, Alberta Education, 1990, pp. 96–97

CONTROVERSIAL ISSUES

BACKGROUND

Controversial issues are those topics that are publicly sensitive and on which there is no consensus of values or belief. By their nature, controversial issues generate diverse opinions and debate on the distinctions between right and wrong, justice and injustice and on interpretations of fairness and tolerance. They include topics on which reasonable people may sincerely disagree.

Opportunities to deal with sensitive issues and topics are an integral part of the education programs and schooling process in Alberta. Alberta Education recognizes that education cannot remain neutral on all issues or avoid all topics that are controversial. Alberta Education also recognizes that courses of study and education programs offered in Alberta schools must handle controversial issues in a manner that respects the rights and opinions reflected in different perspectives, but that rejects extreme or unethical positions.

For sound judgments to be made, students should have experiences in selecting, organizing and evaluating information. The educational benefits to be gained by studying controversial issues include the development of critical thinking, moral reasoning and an awareness and understanding of contemporary society.

POLICY

Alberta Education believes that studying controversial issues is important in preparing students to participate responsibly in a democratic and pluralistic society. Such study provides opportunities to develop students' capacities to think clearly, to reason logically, to open-mindedly and respectfully examine different points of view, and to reach sound judgments.

LEGISLATION

School Act

25(1) The Minister may by order do the following:

(c) subject to the rights of a board to provide religious instruction, prohibit the use of a course, education program or instructional material in schools; . . .

Other legislation:

Alberta Bill of Rights, R.S.A. 1980 Chapter A-16

Canadian Charter of Rights and Freedoms, Constitution Act, 1982

The Ministerial Order under section 25(1)(d) of the Act as cited in the Ministerial Orders and Directives section of this Policy Manual.

PROCEDURES

1. Sensitivity on the part of teachers, students and other participants in controversial issues shall be exercised to ensure that students and others are not ridiculed, embarrassed, intimidated or degraded for positions which they hold on controversial issues.
2. Information regarding controversial issues should:
   (a) represent alternative points of view, subject to the condition that resources used are not restricted by any federal or provincial law;
   (b) appropriately reflect the maturity, capabilities and educational needs of the students;
   (c) meet the requirements of provincially prescribed and approved courses of study and education programs; and
   (d) reflect the neighbourhood and community in which the school is located, as well as provincial, national and international contexts.
3. Controversial issues which have been pre-planned by the teacher and those which may arise incidentally in the course of instruction should be used by the teacher to promote critical inquiry rather than advocacy, and to teach students how to think rather than what to think.
4. The school should play a supportive role to parents in the areas of values and moral development, and shall handle parental decisions in regard to Controversial Issues with respect and sensitivity.

Source: *Alberta Education Policy Manual*, Document Number 02-01-07, Alberta Education September 5, 1989.

Controversial Great Literature in the Classroom

Some arguments for continued use of controversial "great books" are:

- they may demonstrate growth in understanding and tolerance of cultural diversity over the years since they were written.
- attitudes and opinions that were both current and socially acceptable in the writer's day may now be totally unacceptable.
- opinions expressed by a character are not necessarily those of the author and therefore need not detract from the worth of the book. Some objectionable opinions are intended to illustrate the unsympathetic nature or lack of understanding of a character and certainly do not elicit support or approval from the student.
- it is important to attempt to understand the value system of other cultures and other times. Different value systems that may now appear deplorable were nonetheless facts of life in different times and places and are legitimate subjects for study and discussion.
- given the diverse nature and maturity of the student body, it becomes increasingly important to confront important issues and bring them into the open for discussion. Bear in mind that a student will have accumulated a variety of experiences and opinions shaped by family, community and the media.
- the instructor's own abilities, awareness and sensitivity should shape the presentation of controversial material so that it will promote further understanding and sympathy rather than give or cause offense.

Adapted from *Bias, Controversy, and Censorship in Language Arts English: A Teacher Guide*, June 1989. Reprinted with permission of the Language Study Centre, Toronto Board of Education.

THE ADVENTURES OF HUCKLEBERRY FINN

The Adventures of Huckleberry Finn by Mark Twain is long-acknowledged to be a "great book," a classic of modern American Literature.

The attitudes and language depicted can, however, be deeply offensive to the enlightened reader of the twentieth century. When the word "nigger" is read aloud, black people flinch a little inside. Not even Jim's sensitivity can assuage the discomfort. Here is what one black person has to say:

"Being black, I remember vividly the experience of having read Huck Finn in a predominantly white junior high school in Philadelphia some 30 years ago. I can still recall the anger and pain I felt as my white classmates read aloud the word "nigger." In fact, as I write . . . I am getting angry all over again. . . . Why should a learning experience, intended to make children love literature, instead end up inflicting pain upon black children? Leave Huck Finn as an optional choice for additional reading or, better yet, defer it to college, where both black and white students are better prepared to deal with its message. . . ." —Allen B. Ballard, Professor of Political Science, City College, New York City*

However, the teacher can if he or she chooses to teach it, place the text's action in historical context. In the slave era, such were the attitudes and beliefs of those who upheld the system. The teacher should make students aware of Twain's own place in the literary landscape. He was an *ante bellum* Southerner.

Mark Twain's use of dialect is in a sense offensive: it is an obvious stratification device. But although Jim speaks with a strong Gullah dialect, farther from standard English than the speech of the other characters, what he has to say almost always demonstrates a deeper sensitivity and greater fund of natural wisdom than does theirs. Surface differences of dialect and vocabulary cannot conceal the depth of Jim's character, nor the shallowness of those who persecute him.

The teacher should help students to make the distinction between the author's own sentiments and the words he may put into the mouths of his characters. The reader is not invited to admire, for example, the Duke and the King, river con men, *either* when they plan to rob the orphans *or* when they mistreat Jim. Jim himself provides the measure of a good person, which many of the other characters fail to attain.

There is a gap between the ways in which the characters speak and *appear* to feel and the way they do feel. Huck, for example says of a river accident that nobody was hurt and that only a slave got killed; yet he is willing to go to Hell, of which he is terrified, for his friend Jim.

Part of the reason that Twain's Huck Finn was able to see Jim as clearly as he does, lies in Huck's own lack of formal education. Though he has not entirely escaped the elitist stereotypical thinking of the Southern establishment, as an outcast from the community he has not absorbed all of its value system. In the words of a much later writer, "You've got to be taught to fear and hate. It doesn't come naturally."

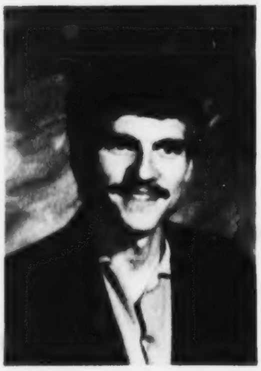
Suggested Direction for Pattern of Study

Why is the last quarter of *Huckleberry Finn* universally admitted to be quite inferior to earlier sections? Perceptive senior students will recognize that Twain has established the character of Jim as that of a sympathetic and honourable one, worthy of respect. When Twain himself ceases to treat, or allow the other characters to treat Jim with proper respect—when he allows a tragic situation to be treated farcically—Twain himself loses stature; so does the work as a whole.

Encourage dialogue about the harmful effects of "humour" based upon racial stereotyping.

**Interracial Books for Children, Bulletin Index* for 1983, p. 11.

Adapted from *Bias, Controversy and Censorship in Language Arts/English. A Teacher Guide*, June 1989. Reprinted with permission of the Language Study Centre, Toronto Board of Education.



The Merchant of Venice— Which Way to the Rialto?

Blake Wile
Chinook Winds Adventist Academy
Calgary
(now at Chief Jimmy Bruneau School,
Rae-Edzo, Northwest Territories)

The rationale for teaching *The Merchant of Venice* is the same as the rationale for teaching any other Shakespearean play—it contains beautiful language, and is a great work of art. But social factors also come into play. Anti-Semitism is an issue in our society that cannot be ignored. Rather than avoid the problem by not teaching the play, teachers should tackle the challenge the play presents. Shylock hates Christians, and the other characters hate Jews. That's a big problem worth finding out about. Students (as well as teachers) have the opportunity in the study of this play to take a personal inventory of their own views. We can help students become tolerant and sensitive toward minorities by teaching the play. But what is the best way to the Rialto?

Committed Impartiality

Thomas Kelly of John Carroll University has helped teachers by presenting four perspectives on the teacher's role in the discussion of controversial issues in social studies. His fourth perspective which may be applied to the study of *The Merchant of Venice*, is called "Committed Impartiality" and it involves two beliefs. First, teachers should state rather than conceal their views on controversial issues. Second, they should foster the pursuit of truth by insuring that competing perspectives receive a fair hearing through critical discourse. Teachers can reveal their opinion of anti-Semitism in the play through facts about the history of Jews in Europe and in Elizabethan England. In conjunction with this history, the teacher can compare contemporary anti-Semitism, the reasons for it, and its effects upon Jews and the rest of society.

Prejudice

Milton Kleg (1986), in an article on teaching the human behaviour of prejudice through literature, presents an instructional approach that can be adapted for the anti-Semitic issues in the play. He emphasizes starting with a study of a particular human experience or societal problem, such as how Shylock interacted with the other characters, to identify prejudice. Kleg suggests choosing a primary concept, such as prejudice or a related primary concept of discrimination or scapegoating, for the instructional unit. Other concepts can be brought forward for comparative purposes: stereotyping, overgeneralization, segregation, racism, chauvinism, name-calling, civil rights, slavery, apartheid and anti-Semitism.

After differentiating between the connotations of the above terms through class discussion, individual dictionary search or small study group presentations, it is necessary to give a pointed example. Songs such as national anthems and "Skip a Rope" by Moran and Tub may be helpful in presenting stereotyping. Don Maclean's song-poem "Vincent" and Dudley Randall's "Ballad of Birmingham" may be used in discussing intolerance and segregation. Once the students are familiar with the web of concepts related to prejudice and have studied enough of the play to be aware of the conflicts Shylock encounters with the other characters, they will begin to form interpretive opinions. For instance, understanding what motivates Shylock's "Hath not a Jew eyes" speech is crucial to the play's meaning. At this time, a presentation of the social context of the play's first audience is helpful. Michael J. C. Echeruo (1971) presents a succinct, well-studied history of European Jewry and the Elizabethan audience in his article "Shylock and the 'Conditioned Imagination': A Reinterpretation."

Introducing the Critics' Arguments

Students can be made aware of modern prejudice against Jews by studying current examples of anti-Semitism. The Waterloo County Board of Education, Ontario, suspended the teaching of the play because of an apparent rise in anti-Semitism. Cohen's definition of anti-Semitism could be pursued as one critical response to the student behaviour in Waterloo: "an anti-Semitic work of art is one that portrays Jews in a way that makes them objects of antipathy to readers and spectators—objects of scorn, hatred, laughter or contempt." Cohen's argument may be used to focus student attention on, among other important matters, the way the term Jew is used in the play. Other critical viewpoints may be brought forward to provide a balance of perspective. Naik, in his article "Humanitarianism in Shakespeare," views Shakespeare bravely writing and presenting a play about a Jew at a time when anti-Semitism was resurging. Cohen insists that what is at issue is not whether Shakespeare was anti-Semitic or not, but whether or not the overall impression the play creates in the reader is one of anti-Semitism.

Student Responses to the Play

An essay, or an essay question on a test, could ask students whether the play is anti-Semitic or not and their reasons for so thinking. Or have students write rationales for the reading of the play. They may state what they think the theme of the play is and why, how they view the potential problem of anti-Semitic impressions in the play and how they feel readers should deal with the issue. They could also be asked to state the benefits gained from reading the play.

Students can be given the opportunity to make important decisions as to how text, especially text potentially charged with anti-Semitic overtones, can be represented dramatically. For instance, they may take Launcelot's speech about Jessica and make small group decisions about textual interpretation and how they will flesh these out in a dramatic representation.

Conclusion

At best, we as teachers can tactfully, intelligently and honestly allow our teaching strategies to include for the students a plan of awareness of the issue presented above. Our short unit on Shakespeare could go a long way in developing our students' tolerance and understanding of minority groups. At our worst, we could ignore the importance of the issue and risk the possibility of a repeat of the Waterloo incidents in our classrooms. Certainly, it is worth the effort in finding the best road to the Rialto.

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COPYRIGHT

The following information was current when this teacher resource manual was prepared. Please check into changes and clarifications that have occurred since 1990.

BILL C-60

BILL C-60. COPYRIGHT ACT AMENDMENT

Even before being passed in June, 1988, Bill C-60, Phase 1 of the amendment to the *Copyright Act*, made intellectual property one of the hottest topics for discussion in the educational community. Grave concerns have been expressed that Bill C-60 has changed the "traditional" way that information can be brought to students. Technology, which has created photocopying machines, home computers, tape-recorders and video machines, has now provided the average consumer with tools that allow copyright law to be violated on a daily basis.

Intellectual property, the creative product of creators, that is protected by the *Copyright Act*, is possibly one of the most misunderstood areas of the law. Good citizens, who would never consider stealing an apple from a neighbour's tree, do not hesitate to photocopy complete articles from magazines, large portions of books, complete poems, cartoons and countless other materials that are easily reproduced by putting a nickel or a dime in a photocopy machine.

Computer software programs are purchased by law-abiding citizens. Because they have paid a considerable amount for the program, they have a perception that it now belongs to them. In reality, only a licence has been purchased, and the usual condition of such a licence is the permission to make one back-up copy.

Bill C-60 is Phase 1 of a two-part amendment to the *Copyright Act*. Bill C-60 allows for the formation of print collectives. Collectives are organizations that can provide licences for the reproduction of print materials. Bill C-60 also increases substantially the penalties for violation of copyright, includes computer software protection in the *Copyright Act*, and provides for a full-time Copyright Board which can fix royalties and establish terms of licences in cases of disputes between users and creators.

Many of the practices that occurred in schools in the past have never been challenged, because the penalties under the existing law were not worth the cost of a lawsuit. Many members of the education community took their post-secondary and graduate work in the United States, which has a broader "fair use" exemption. In Canada, section 27 of the *Copyright Act* refers to "fair dealing". "Fair dealing" is only a defence to an act of infringement and indicates the reproduction of minor excerpts of a work for private study, research, criticism, review or newspaper summary. "Fair dealing" does not allow multiple reproductions of a work.

What is the best protection against an action for copyright violation? Permission from the owner of copyright! Authors and publishers freely acknowledge that obtaining permission can be frustrating, lengthy and quite useless, if the need for the material has long since passed.

Adapted from *Infocus*, Alberta Education, March, 1988, p. 4.

Canadian Ministries of Education, including Alberta's, continue to work with the print collective, CanCopy, toward provincial licence agreements that would allow a limited amount of copying of materials for use in classrooms.

You are teaching a novel and the CBC advertises a program specifically related to the book. What an opportunity to capture the attention of your class! How tempting to slip a videocassette into your VCR and the next day dazzle your students with something really current!

But you think to yourself, is it legal? This is a dilemma faced by teachers throughout Canada as they have become aware of copyright law and have read in the newspapers of the sweeping revisions necessitated by Bill C-60. *Infocus*, an Alberta Education newsletter which is distributed to all teachers, has published a number of articles on Bill C-60, copyright law and how both apply to schools. Some related excerpts follow.

COPYRIGHT UPDATE

Home Videos

Your class is studying *Romeo and Juliet* and you notice that there is a copy of the classic Franco Zeffirelli film at your local video store. Can you use it to enhance the effectiveness of your lesson? Many teachers, principals and school administrators are unaware that face-to-face teaching in a Canadian classroom is considered to be a public performance and a licence is required.

While the *Copyright Act* does not define public performance, court decisions indicate that there must be a domestic or quasi-domestic nature to the audience. The audience must be limited to persons belonging to the same family and their invited guests, such as a birthday party. A British case indicated that professors and students in a boarding school could be considered a domestic situation.

It is difficult to appreciate the subtle difference between a Grade 2 class watching Walt Disney's *Bambi* at a classmate's birthday party and watching it together with their teacher in a classroom. However, since videocassettes rented from local stores are clearly marked "For Home Use Only," a teacher and the board risk being sued for infringement. In the past, there have been cases where boards have reimbursed the teacher for the rental fee for the film. Operators of video stores have often encouraged such violation as they mistakenly believed that, provided no admission was charged, there was no violation of copyright.

Videos for Use in Schools

In order to be used in a school, a videotape must have a public performance licence attached. There are a number of Canadian distributors who have obtained the rights to feature films produced by such well-known companies as MGM, United Artists, Columbia Pictures and Walt Disney. However, the cost of a video with a public performance licence is considerably more than the cost of the same tape at a local department store.

Schools and teachers should be wary of direct mail-order houses in the United States who offer feature films at very attractive prices and the assurance that such films may be used in the classroom. These films often display the appropriate section of the United States *Copyright Act* that exempts the classrooms. What the brochure fails to point out is that this quoted section applies only to classrooms in the United States.

United States copyright law differs from Canada's, and what is an exception under the United States "fair use" provision may be an infringement of Canada's copyright law. As stated, our "fair dealing" exception is for private study, research, criticism, review or newspaper summary. As Canadians, we are subject to the laws of Canada, and any Canadian distributor holding the rights to a feature film purchased from a United States distributor would be able to bring legal action against both a teacher and a board for unauthorized use.

Teachers are strongly encouraged to explore the "educational" sources currently available on film and video. Alberta Education, the regional film centres and the media centres run by boards have obtained copies of feature films with public performance licences, for classroom use. Alberta Education clears rights for instructional material that may be duplicated by schools and used during the term of the licence, usually five years. Regional film centres, the centres run by the public and separate boards in Calgary and Edmonton and the public board in Red Deer, Medicine Hat and the County of Strathcona, all carry a wide variety of feature films to assist teachers in making their classroom teaching exciting and relevant to students. The National Film Board also has a wide variety of films and videos that are suitable for classroom use.

Taping Off-Air

The taping of programs from public television networks such as CBC and CTV for use in the classroom is a violation of copyright, unless permission has been obtained. The argument is made that as taxpayers, we support the CBC and therefore the enhancement of education should not be considered a violation of copyright, but at the present time, it is. Teachers are strongly urged to make use of the ACCESS Network productions that are cleared for use in Alberta schools.

Audiocassettes

The ease with which records, compact discs and tapes can be copied has resulted in a proliferation of audiocassettes that violate copyright. A sound recording may be used in the course of teaching or research activities in an educational institution provided that the sound recording is not an infringing copy.

Adapted from *Infocus*, Alberta Education, April, 1989, pages 4 and 5.

Availability of Cleared Materials

Alberta Education provides assistance. ACCESS Network has secured dubbing and school-use rights for many resources. Check a current ACCESS Network catalogue for video and audio resources with cleared permissions. As well, the Regional Resource Libraries and urban resource centres have materials for use in schools. For additional information, see the "Other Resources and Sources" section in the Appendix.

Implications of the Copyright Act for Teachers

- Permission must be obtained from the owner of copyrighted material before a resource can be duplicated for normal classroom use. This applies to all print literature, news and magazine articles, audio recordings, video cassettes, music, art including cartoons, and computer software programs.
- One copy of minor excerpts of material for private study, review or research may be legal.
- Lawful owners of computer software programs may legally make one single copy of the program as backup.
- Video cassettes rented from local stores that are marked "For Home Use Only" may **not** be used in the classroom.

- Permission must be obtained from students and their parents before student work can be displayed. (Refer to the Sample Copyright Release Forms for Using Student Work on page 138.)
- Infringement of the *Copyright Act* may result in severe penalties under Bill C-60.

INCLUSIVE LANGUAGE

People have become more sensitive to issues of gender in language use. Some expressions exclude some people from a discussion or emphasize gender stereotypes. Frequently, in this context, the use of "man" as a generic term, accompanied by "he," is cited as avoidable and inappropriate. The expressions "male hairdresser" or "woman lawyer" imply an unusual situation, probably unintentionally. Varied means are used to address the gender bias built into the words and structures many people use daily. If the gender of the hairdresser or lawyer is relevant, a pronoun can easily signal the information.

Individuals who are addressing gender bias in language are sensitive to several situations when formerly unquestioned language is being questioned. Print materials, oral classroom materials and popular culture can be examined for the built-in sexual biases the language uses within a culture.

Students may already be sensitive to gender bias and may be using inclusive language in their own speech and writing. Teachers can highlight such uses of language. When students do not use inclusive language, teachers can work for change through mini-lessons on the issue or by editing for gender-neutral language and through modelling such language.

Casey Miller and Kate Swift provide a useful overview of potential problem areas and some alternatives in *The Handbook of Nonsexist Writing*. Examples are provided of problem expressions and alternative expressions. Miller and Swift specifically address five categories:

- "Man" for the Human Species: There is a reference elsewhere in this manual to E. M. Forster's use of "man-to-man," which uses "man" as a generic term in a historical context. In classrooms, "person-to-person" or "writer-to-reader" would include all possible readers and writers, rather than potentially excluding women.
- The Pronoun Problem: Using "he" as a universal singular pronoun has been addressed through shifts to the plural, using "he or she" and alternating the gender of singular pronouns. Many handbooks contain useful advice on avoiding sexist use of pronouns.
- Generalizing: Problems of generalizing gender roles for both sexes and attributing gender to generic terms are explained.
- Seeing Women and Girls as People: The tendency to call office employees "girls," as well as other aspects of women and work, are discussed in this section.
- Parallel Forms: Here, such terms as "man and wife" rather than "husband and wife" are examined. Suggestions for names, social titles and salutations in letters are provided.

When we hear "Everyone should bring their lunch to the gym today," some of us cringe at the error, some detect no problem at all, and some notice the avoidance of the awkward structure "his or her lunch". Ironically, students may be addressing exclusive language without knowing it.

Most professional and scholarly journals have policies on biased language. Teachers wishing to share their practice and/or classroom research with colleagues should consult the policies referred to in editorial statements of specific journals.

Professional SHELF

The following resources are those identified by Alberta Education as useful for teachers in the implementation of a course or program of studies, but which have not undergone the standard review procedures of Alberta Education. These titles are provided as a service only, to help local jurisdictions identify potentially useful teacher reference resources. The responsibility for evaluating these resources before selection rests with the local jurisdiction.

Guidelines for Non-sexist Use of Language in NCTE Publications (Revised, 1985). Urbana, Illinois: National Council of Teachers of English, 1985. (free copy on request)

Guidelines for Non-sexist Writing. Ottawa: Canadian Advisory Council on the Status of Women, 1984.

Kehoe, John W. *A Handbook for Enhancing the Multicultural Climate of the School.* Vancouver: Wedge, 1984.

Maggio, R. *Non-Sexist Word-Finder.* Beacon Press, 1988.

Miller, Casey; and Kate Swift. *Handbook of Non-sexist Writing.* New York: Harper and Row, 1988.

AUTHORIZED LEARNING RESOURCES

LEARNING RESOURCE DEFINITIONS

Learning resources authorized by Alberta Education fall into three categories: **Basic**, **Support** and **Other**.

Student learning resources include those print, non-print and electronic software materials used by teachers or students to facilitate teaching and learning.

Basic learning resources are those resources approved by Alberta Education as the most appropriate for meeting the majority of the learner expectations of the course, or substantial components of the course, as outlined in the program of studies,

AND

those productivity software programs (e.g., word processing, spreadsheets, data bases, integrated programs) approved by Alberta Education that can be used to achieve important objectives across two or more grade levels, subject areas or programs. **Basic** resources are considered materials that all students should have.

Support learning resources are those approved by Alberta Education because they make an important contribution to the attainment of one or more of the general learner expectations of the course as outlined in the program of studies. **Support** resources may be further divided into a) teacher, and b) student, where multiple copies (but not necessarily class sets) are desired.

Other learning resources are those identified by Alberta Education as useful for teachers in the implementation of a course or program of studies, but which have not undergone the standard review procedures of Alberta Education. Alberta Education does not accept responsibility for use of these resources with students. These titles are provided as a service only, to help jurisdictions identify potentially useful learning resources. The responsibility for evaluating these resources before selection rests with the local jurisdiction.

AVAILABILITY

Most authorized learning resources are available for purchase from the Learning Resources Distributing Centre, 12360-142 Street, Edmonton, Alberta, T5L 4X9; telephone (403) 427-2767; fax (403) 422-9750. Please consult the "Senior High Learning Resources" section in the LRDC *Buyers Guide* for ordering information and prices.

SENSITIVE ISSUES

All of the authorized resources listed on the pages that follow have been carefully evaluated. However, some selections may deal with topics or issues that may be sensitive in some Alberta communities. Certain selections in the following resources that may be sensitive have been noted with an asterisk (*). For more information on dealing with sensitive or potentially sensitive selections, please see the "Challenges to Book Selection" section on pages 293-300.

ENGLISH 10 AUTHORIZED RESOURCES

BASIC STUDENT RESOURCES

Multigenre	*Man the Myth-Maker* *Mythic Voices*
Short Stories	*Sunlight and Shadows* **Inside Stories 1* *Note: This anthology includes two selections that may be sensitive in some Alberta communities: "Images" by Alice Munro (p. 124) deals with religion and death; "The Witch" by Shirley Jackson (p. 152) deals with the occult.
Poetry	*Poetry in Focus* *Sunburst* *Through the Open Window*
Non-Fiction	**Dimensions* *Note: This anthology includes a selection that may be sensitive in some Alberta communities: "Leaving Home" by Barry Broadfoot (p. 17) contains questionable language.
Composition and Language	*The Writing Experience* *Fit to Print* (for English 10-20-30, 13-23-33)
Modern Drama	*On Stage 1* – "The Fighting Days", "A Thousand Clowns", "The Barretts of Wimpole Street", "The Life of Galileo", "Inook and the Sun", "Arms and the Man"
Shakespeare	*Julius Caesar*, HBJ/Holt and Oxford Editions *The Merchant of Venice*, HBJ/Holt and Oxford Editions (for English 10–13) *A Midsummer Night's Dream*, HBJ/Holt and Oxford Editions *Romeo and Juliet*, HBJ/Holt and Oxford Editions (for English 10–13)
Handbooks	*A Canadian Writer's Reference* (for English 10–20–30, 13–23–33) *The St. Martin's Handbook for Canadians* (for English 10–20–30)
Computer Courseware	*Apple Works*, Version 3.0 (for Language Arts, Grades 1–12) *Microsoft Works*, Version 2.00 IBM (for Language Arts, Grades 10–12) *Microsoft Works*, Version 2.0a Macintosh (for Language Arts, Grades 10–12) *Microsoft Word*, Version 5.5 IBM (for Language Arts, Grades 10–12) *Microsoft Word*, Version 4.0 Macintosh (for Language Arts, Grades 10–12) *WordPerfect*, Version 5.1 IBM (for Language Arts, Grades 10–12) *WordPerfect*, Version 2.1 Apple II GS (for Language Arts, Grades 10–12) *WordPerfect*, Version 2.0 Macintosh (for Language Arts, Grades 10–12)

3.8

SUPPORT STUDENT RESOURCES (English 10)

Composition and Language	_Thinking Through Your Writing Process_ (for English 10-20-30)
Media Study	_Media Images & Issues_, Student Text (for English 10-20-30) *_Images and Meaning_, NFB Films (for English 10-20-30, 13-23-33) (Film is available from ACCESS NETWORK; see p. 338 for ordering information.) *Note: One of the nine films in this resource, "Street Kids", has not been authorized for classroom use as it contains unsuitable language and deals with juvenile prostitution.
Computer Courseware	_Bank Street Writer III_, Apple (for Language Arts, Grades 2-12)
Novels	_The Adventures of Huckleberry Finn_, Mark Twain _Animal Farm_, George Orwell _The Ballad of Benny Perhaps_, Hesba Fay Brinsmead _Childhood's End_, Arthur C. Clarke _The Chrysalids_, John Wyndham _Free Flight_, Douglas Terman _The Hobbit_, John Ronald Revel Tolkein _Oliver Twist_, Charles Dickens _Riverrun_, Peter Such _To Kill a Mockingbird_, Harper Lee _Tunnel Vision_, Fran Arrick
Non-Fiction	_The Boat Who Wouldn't Float_, Farley Mowat _Butter Down the Well_, Robert Collins _Fragments of Isabella_, Isabella Leitner _Letters From a Lady Rancher_, Monica Hopkins _My Grandfather's Cape Breton_, Clive Doucet _A Night to Remember_, Walter Lord _Nuclear Madness_, Helen Caldicott

SUPPORT TEACHER RESOURCES (English 10)

Multigenre	*Man the Myth-Maker*, Teacher's Guide *Mythic Voices*, Teacher's Guide
Short Stories	*Sunlight and Shadows*, Teacher's Edition *Inside Stories I*, Teacher's Guide
Poetry	*Poetry in Focus*, Teacher's Guide *Sunburst*, Teacher's Edition *Through the Open Window*, Teacher's Guide
Non-Fiction	*Dimensions*, Teacher's Guide
Composition and Language	*The Writing Experience*, Teacher's Manual *A Harmony of Many Voices*, for use with *Thinking Through Your Writing Process*, Teacher's Guide (for English 10–20–30)
Modern Drama	*On Stage*, for use with *On Stage 1, 2 and 3*, Teacher's Guide (for English 10–20–30, 23–33)
Shakespeare	*Julius Caesar*, HBJ/Holt Teacher's Guide *The Merchant of Venice*, HBJ/Holt Teacher's Guide (for English 10–13) *A Midsummer Night's Dream*, HBJ/Holt Teacher's Guide *A Midsummer Night's Dream*, Oxford School Shakespeare Teacher's Resource *Romeo and Juliet*, HBJ/Holt Teacher's Guide (for English 10–13)
Media Study	*Media Images & Issues*, Guide/Blackline Masters (for English 10-20-30) *Media Literacy*, Ontario Ministry of Education (for English 10–20–30, 13–23–33)
Teacher References	**A Community of Writers: Teaching Writing in the Junior and Senior High School* (for English 10–20–30, 13–23–33) *Note: This teacher reference contains selections that may be sensitive if intended for student use: "Figure 18-1 Personal Ads" and "Figure 18-2 Matrimonial Ads" (pp. 250–251) contain sexual content and negative images of males and females; "Fear of AIDS Boy Shows a Sick Heart" by Mike Reyko (p. 128) presents an exercise on the topic of AIDS. *Inside Out: Developmental Strategies for Teaching Writing* (for English 10–20–30, 13–23–33) **Response and Analysis: Teaching Literature in Junior and Senior High School* (for English 10–20–30, 13–23–33) *Note: This teacher reference contains selections that may be sensitive if intended for student use: section on "Sexuality" (pp. 116–127) deals with sexuality in adolescent literature, and discusses "Forever" by Judy Blume; section on "Violence" (pp. 128–137). **Speak for Yourself: Listening, Thinking, Speaking*, Text and Teacher's Guide (for English 10–20–30, 13–23–33) *Note: This teacher reference contains selections that may be sensitive if intended for student use: "Not a Love Poem" by Leona Gom (p. 68) deals with pornography; "The Killing of the Wild Horses" by Terry Glavin (p. 81) and "The Early Purges" by Seamus Heaney (p. 162) deal with the treatment of animals. *Together We Learn: Co-operative Small Group Learning* (for English 10–20–30, 13–23–33) *Webster's New World High School Writer's Handbook* (for English 10–20–30, 13–23–33)

ENGLISH 13 AUTHORIZED RESOURCES

BASIC STUDENT RESOURCES

Multigenre	*_Connections 1: Imagining_, Second Edition *Note: This anthology includes a selection that may be sensitive in some Alberta communities: "Burnt Toast" by Mack Reynolds (p. 82) involves a conversation with a demon. *_Destinations: Fast Forward_, Student Text *Note: This anthology includes two selections that may be sensitive in some Alberta communities: "Speed of the Cheetah, Roar of the Lion" by Harry Harrison (p. 98) uses questionable language; "Unit 2 Eyewitness" (pp. 25–40) contains selections dealing with the topics of violence and crime. _Destinations: Accelerate_, Anthology
Short Stories	_Early September_ _More Strawberries_
Poetry	_Departures_
Non-Fiction	*_Viewpoints_ *Note: This anthology includes three selections that may be sensitive in some Alberta communities: "Teen Runaways: Should We Force Them Home?" by Howard Crosby and Brian Weagant (p. 157) deals with a controversial topic; "Highway of Dreams" by Brian Johnson (p. 154) reviews a movie "Powwow Highway" that reflects a perspective about Natives; and "Kelly" by Myrna Kostash" (p. 18) presents some gender stereotyping.
Composition and Language	_Fit to Print_ (for English 10–20–30, 13–23–33)
Modern Drama	_Seven Plays of Mystery_ – "Trifles," "Flight into Danger," "Dracula," "Dogs of War," "The Monkey's Paw," "Heat Lighting," "I Shot an Arrow" *_On Cue I_ – "Esso," "Words on a Page," "The Tender Branch," "Icetime," "A Marriage Proposal," "The Miracle Worker," "The Veldt," "A Storm in Summer," "The Dream and the Triumph," "The Hangashore," "Letters," "Doors" *Note: This anthology includes an activity that may be sensitive in some Alberta communities: "A Marriage Proposal" by Anton Chekov (p. 122) has a follow-up question about writing horoscopes.
Shakespeare	_The Merchant of Venice_, HBJ/Holt and Oxford Editions (for English 10–13) _Romeo and Juliet_, HBJ/Holt and Oxford Editions (for English 10–13) _Twelfth Night_, HBJ/Holt and Oxford Editions
Handbooks	_A Canadian Writer's Reference_ (for English 10–20–30, 13–23–33)
Computer Courseware	_Apple Works_, Version 3.0 (for Language Arts, Grades 1–12) _Microsoft Works_, Version 2.00 IBM (for Language Arts, Grades 10–12) _Microsoft Works_, Version 2.0a Macintosh (for Language Arts, Grades 10–12) _Microsoft Word_, Version 5.5 IBM (for Language Arts, Grades 10–12) _Microsoft Word_, Version 4.0 Macintosh (for Language Arts, Grades 10–12) _WordPerfect_, Version 5.1 IBM (for Language Arts, Grades 10–12) _WordPerfect_, Version 2.1 Apple II GS (for Language Arts, Grades 10–12) _WordPerfect_, Version 2.0 Macintosh (for Language Arts, Grades 10–12)

SUPPORT STUDENT RESOURCES (English 13)

Short Stories	*Three Way Mirror*, Student Text
Media Study	*Mass Media and Popular Culture*, Student Text (for English 13–23–33) **Images and Meaning*, NFB Films (for English 10–20–30, 13–23–33) (Film is available from ACCESS NETWORK; see p. 338 for ordering information.) *Note: One of the nine films in this resource, "Street Kids", has not been authorized for classroom use as it contains unsuitable language and deals with juvenile prostitution.
Computer Courseware	*Bank Street Writer III*, Apple (for Language Arts, Grades 2–12)
Novels	*Deathwatch*, Robb White *Far From Home*, Ovida Sebestyen *Hunter in the Dark*, Monica Hughes *Maggot*, Mary Alexander Walker *The Pearl*, John Steinbeck *Season of the Owl*, Miles Wolff *Walkabout*, James Vance Marshall *Webber's Son*, Christopher Leach *Z for Zachariah*, Robert C. O'Brien
Non-Fiction	*The Autobiography of Miss Jane Pitman*, Ernest Gaines *Completely Foxed*, Miles Smeeton *Forty-Eight Days Adrift*, Job Barbour *The Great Escape*, Paul Brickhill *The Silence of the North*, Olive Fredrickson *Why Shoot the Teacher*, Max Braithwaite

SUPPORT TEACHER RESOURCES (English 13)

Multigenre	_Connections 1: Imagining_, Second Edition, Teacher's Guide _Destinations: Fast Forward_, Teacher Resource Book
Short Stories	_Early September_, Teacher's Edition _More Strawberries_, Teacher's Guide _Three Way Mirror_, Teacher's Guide
Poetry	_Departures_, Teacher's Guide
Non-Fiction	_Viewpoints_, Teacher's Guide
Modern Drama	_On Cue 1_, Teacher's Guide
Shakespeare	_The Merchant of Venice_, HBJ/Holt Teacher's Guide (for English 10–13) _Romeo and Juliet_, HBJ/Holt Teacher's Guide (for English 10–13) _Twelfth Night_, HBJ/Holt Teacher's Guide
Media Study	_Mass Media and Popular Culture_, Teacher's Guide (for English 13-23-33) _Media Literacy_, Ontario Ministry of Education (for English 10-20-30, 13-23-33)
Teacher References	*_A Community of Writers: Teaching Writing in the Junior and Senior High School_ (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. _Inside Out: Developmental Strategies for Teaching Writing_ (for English 10-20-30, 13-23-33) *_Response and Analysis: Teaching Literature in Junior and Senior High School_ (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. *_Speak for Yourself: Listening, Thinking, Speaking_, Text and Teacher's Guide (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. _Together We Learn: Co-operative Small Group Learning_ (for English 10-20-30, 13-23-33) _Webster's New World High School Writer's Handbook_ (for English 10-20-30, 13-23-33)

ENGLISH 20 AUTHORIZED RESOURCES

BASIC STUDENT RESOURCES

Multigenre	*Literary Experiences 1* *Oxford Anthology of Canadian Literature*
Short Stories	**Inside Stories 2* *Note: This anthology includes a selection that may be sensitive in some Alberta communities: "The Tell-Tale Heart" by Edgar Allan Poe (p. 56) contains profanity and discusses evil and morality. *The Story Begins When the Story Ends*
Poetry	*Poetry Alive: Perspectives* *Themes on the Journey*
Non-Fiction	*Essays Thought and Style*
Composition and Language	*Developing Writing Skills* *The Writing Process* (for English 20–30) *Fit to Print* (for English 10–20–30, 13–23–33)
Modern Drama	*On Stage 2* (for English 20–23) – "Billy Bishop Goes to War", "The Glass Menagerie", "The Komagata Maru Incident", "Thunder Rock", "You Can't Take It With You" *On Cue 2* (for English 20–23) – "How I Met My Husband", "In a Room Somewhere", "Last to Go", "In the Mall", "Billy Bishop Goes to War", "A Little Something for the Ducks", "In the Fall", "A Separate Peace", "Salt-Water Moon", "War of the Worlds", "Jack of Hearts", "Advice to the Players"
Shakespeare	*Macbeth*, HBJ/Holt and Oxford Editions (for English 20–23) *Measure for Measure*, Signet Edition
Handbooks	*A Canadian Writer's Reference* (for English 10–20–30, 13–23–33) *The St. Martin's Handbook for Canadians* (for English 10–20–30)
Computer Courseware	*Apple Works*, Version 3.0 (for Language Arts, Grades 1–12) *Microsoft Works*, Version 2.00 IBM (for Language Arts, Grades 10–12) *Microsoft Works*, Version 2.0a Macintosh (for Language Arts, Grades 10–12) *Microsoft Word*, Version 5.5 IBM (for Language Arts, Grades 10–12) *Microsoft Word*, Version 4.0 Macintosh (for Language Arts, Grades 10–12) *WordPerfect*, Version 5.1 IBM (for Language Arts, Grades 10–12) *WordPerfect*, Version 2.1 Apple II GS (for Language Arts, Grades 10–12) *WordPerfect*, Version 2.0 Macintosh (for Language Arts, Grades 10–12)

SUPPORT STUDENT RESOURCES (English 20)

Short Stories	*_Illuminations_ *Note: This anthology includes two selections that may be sensitive in some Alberta communities: "The Ottawa Valley" by Alice Munro (p. 141) contains religious and sexual references; the "Questions for Discussion and Writing" section (p. 305) contains strategies and content to promote tolerance and understanding.
Composition and Language	_The Writer Within: Dialogue and Discovery_ _Thinking Through Your Writing Process_ (for English 10-20-30)
Media Study	_Media Images & Issues_ (for English 10-20-30) *_Images and Meaning_, NFB Films (for English 10-20-30, 13-23-33) (Film is available from ACCESS NETWORK; see p. 338 for ordering information.) *Note: One of the nine films in this resource, "Street Kids", has not been authorized for classroom use as it contains unsuitable language and deals with juvenile prostitution.
Computer Courseware	_Bank Street Writer III_, Apple (for Language Arts, Grades 2-12)
Novels	_The Apprenticeship of Duddy Kravitz_, Mordecai Richler _Brave New World_, Aldous Huxley _Cat's Cradle_, Kurt Vonnegut _Jane Eyre_, Charlotte Bronte _Lord of the Flies_, William Golding _The Nymph and the Lamp_, Thomas Head Raddall _The Old Man and the Sea_, Ernest Hemingway _A Separate Peace_, John Knowles _The Spy Who Came In From the Cold_, John Le Carré _The Stone Angel_, Margaret Laurence _Such is My Beloved_, Morley Callaghan _That's Me in the Middle_, Donald Jack _Watership Down_, Richard Adams
Non-Fiction	_The Book of Small_, Emily Carr _Death on the Ice_, Cassie Brown _The Game of Our Lives_, Peter Gzowski _In Search of Human Origins_, Paul Tisdall _A Place for Noah_, Josh Greenfield _Three Came Home_, Agnes Newton Keith

SUPPORT TEACHER RESOURCES (English 20)

Multigenre	_Literary Experiences 1_, Teacher's Guide _Oxford Anthology of Canadian Literature_, Teacher's Guide
Short Stories	_Inside Stories 2_, Teacher's Guide _The Story Begins When the Story Ends_, Teacher's Guide
Poetry	_Poetry Alive: Perspectives_, Teacher's Guide _Themes on the Journey_, Teacher's Guide
Composition and Language	_Developing Writing Skills_, Teacher's Guide _The Writing Process_, Teacher's Edition (for English 20-30) _The Writer Within: Dialogue and Discovery_, Teacher's Guide _A Harmony of Many Voices_, for use with _Thinking Through Your Writing Process_, Teacher's Guide (for English 10-20-30)
Modern Drama	_On Stage_, for use with _On Stage 1, 2 and 3_, Teacher's Guide (for English 10-20-30, 23-33) _On Cue 2_, Teacher's Guide (for English 20-23)
Shakespeare	_Macbeth_, HBJ/Holt Teacher's Guide (for English 20-23)
Media Study	_Media Images & Issues_, Guide/Blackline Masters (for English 10-20-30) _Media Literacy_, Ontario Ministry of Education (for English 10-20-30, 13-23-33)
Teacher References	*_A Community of Writers: Teaching Writing in the Junior and Senior High School_ (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. _Inside Out: Developmental Strategies for Teaching Writing_ (for English 10-20-30, 13-23-33) *_Response and Analysis: Teaching Literature in Junior and Senior High School_ (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. *_Speak for Yourself: Listening, Thinking, Speaking_, Text and Teacher's Guide (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. _Together We Learn: Co-operative Small Group Learning_ (for English 10-20-30, 13-23-33) _Webster's New World High School Writer's Handbook_ (for English 10-20-30, 13-23-33)

ENGLISH 23 AUTHORIZED RESOURCES

BASIC STUDENT RESOURCES

Multigenre	*Connections 2: Relating*, Second Edition *Destinations: Straight Ahead*, Student Text *Destinations: Overdrive*, Anthology
Composition and Language	*Language at Work* *Fit to Print* (for English 10–20–30, 13–23–33)
Modern Drama	*On Stage 2* (for English 20–23) "Billy Bishop Goes to War" "The Glass Menagerie" "The Komagata Maru Incident" "Thunder Rock" "You Can't Take It With You" *On Cue 2* (for English 20–23) "How I Met My Husband" "In a Room Somewhere" "Last to Go" "In the Mall" "Billy Bishop Goes to War" "A Little Something for the Ducks" "In the Fall" "A Separate Peace" "Salt-Water Moon" "War of the Worlds" "Jack of Hearts" "Advice to the Players"
Shakespeare	*As You Like It*, Oxford Edition *Macbeth*, HBJ/Holt and Oxford Editions (for English 20–23)
Handbooks	*A Canadian Writer's Reference* (for English 10–20–30, 13–23–33)
Computer Courseware	*Apple Works*, Version 3.0 (for Language Arts, Grades 1–12) *Microsoft Works*, Version 2.00 IBM (for Language Arts, Grades 10–12) *Microsoft Works*, Version 2.0a Macintosh (for Language Arts, Grades 10–12) *Microsoft Word*, Version 5.5 IBM (for Language Arts, Grades 10–12) *Microsoft Word*, Version 4.0 Macintosh (for Language Arts, Grades 10–12) *WordPerfect*, Version 5.1 IBM (for Language Arts, Grades 10–12) *WordPerfect*, Version 2.1 Apple II GS (for Language Arts, Grades 10–12) *WordPerfect*, Version 2.0 Macintosh (for Language Arts, Grades 10–12)

SUPPORT STUDENT RESOURCES (English 23)

Modern Drama	*Paper Wheat*
Media Study	*Mass Media and Popular Culture* (for English 13-23-33) **Images and Meaning*, NFB Films (for English 10-20-30, 13-23-33) (Film is available from ACCESS NETWORK; see p. 338 for ordering information.) *Note: One of the nine films in this resource, "Street Kids", has not been authorized for classroom use as it contains unsuitable language and deals with juvenile prostitution.
Computer Courseware	*Bank Street Writer III*, Apple (for Language Arts, Grades 2-12)
Novels	*Bearwalk*, Lynne Sallot and Tom Peltier *Chemmeen*, Thakazhi S. Pillai *The Eagle Has Landed*, Jack Higgins *Far From Shore*, Kevin Major *Flowers for Algernon*, Daniel Keys *Ghost Fox*, James Houston *The Last Canadian*, William C. Heine *The Man Who Fell to Earth*, Walter Tevis *Of Mice and Men*, John Steinbeck *The Phaedra Complex*, Jeanette Everly *Tisha*, Robert Specht
Non-Fiction	*Crusoe of Lonesome Lake*, Leland Stowe *I Married the Klondike*, Laura Berton *The Lord God Made Them All*, James Herriot *The Sacrament*, Peter Gzowski *Something for Joey*, Richard E. Peck *Wilderness Men*, Howard O'Hagen

SUPPORT TEACHER RESOURCES (English 23)

Multigenre	_Connections 2: Relating_, Second Edition, Teacher's Guide _Destinations: Straight Ahead_, Teacher Resource Book
Composition and Language	_Language at Work_, Teacher Resource Book
Modern Drama	_On Stage_, for use with _On Stage 1, 2 and 3_, Teacher's Guide (for English 10–20–30, 23–33) _On Cue 2_, Teacher's Guide (for English 20–23)
Shakespeare	_Macbeth_, HBJ/Holt Teacher's Guide (for English 20–23)
Media Study	_Mass Media and Popular Culture_, Teacher's Guide (for English 13-23-33) _Media Literacy_, Ontario Ministry of Education (for English 10–20–30, 13–23–33)
Teacher References	*_A Community of Writers: Teaching Writing in the Junior and Senior High School_ (for English 10–20–30, 13–23–33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. _Inside Out: Developmental Strategies for Teaching Writing_ (for English 10–20–30, 13–23–33) *_Response and Analysis: Teaching Literature in Junior and Senior High School_ (for English 10–20–30, 13–23–33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. *_Speak for Yourself: Listening, Thinking, Speaking_, Text and Teacher's Guide (for English 10–20–30, 13–23–33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. _Together We Learn: Co-operative Small Group Learning_ (for English 10–20–30, 13–23–33) _Webster's New World High School Writer's Handbook_ (for English 10–20–30, 13–23–33)

ENGLISH 30 AUTHORIZED RESOURCES

BASIC STUDENT RESOURCES

Multigenre	*_Arch of Experience_ *Note: This anthology includes five selections that may be sensitive in some Alberta communities: "No News From Auschwitz" by A. M. Rosenthal (p. 304) discusses World War II; 'The Boat" By Alistair Maclean (p. 192) presents a graphic description of death; "Sinning Bravely: The Case of Baby Fae" by Charles Krauthammer (p. 17), "Time to Ban Surrogate Motherhood" by Lynda Hurst (p. 22), and "Surrogate Motherhood: Why It Should Be Permitted" by Allan C. Hutchinson (p. 24) present viewpoints about surrogate motherhood and organ transplants. _Heath Introduction to Literature_ *_Literary Experiences 2_ *Note: This anthology includes selections that may be sensitive in some Alberta communities: some selections contain questionable language e.g., pp. 7, 160, 309, 310.
Short Stories	*_Seasons of Life_ *Note: This anthology includes two selections that may be sensitive in some Alberta communities: "The Man From Mars" by Margaret Atwood (p. 152) contains sexual language; "A Conversation With My Father" by Grace Paley (p. 290) deals with the topic of drug abuse. _Story and Structure_
Poetry	*_Inside Poetry_ *Note: This anthology includes a selection that may be sensitive in some Alberta communities: "Overheard at a Taxpayers' Meeting" by Francis Sparshott (p. 279) presents a negative portrayal of the elderly.
Non-Fiction	*_The Act of Writing_ *Note: This anthology includes three selections that may be sensitive in some Alberta communities: "The Way of All Flesh" by Judy Stoffman (p. 246) contains sexual references; "My Other Self" by Sylvia Fraser (p. 8) deals with incest and child abuse; "The Western Way" by Donald Creighton – question #3 of Ideas for Discussion and Writing (p. 25) implies the Beringia Theory as fact.
Composition and Language	_The Writing Process_ (for English 20–30) _Fit to Print_ (for English 10–20–30, 13–23–33)
Modern Drama	_On Stage 3_ (for English 30–33) – "Death of a Salesman", "The Royal Hunt of the Sun", "A Doll's House", "Bethune", "The Madwoman of Chaillot"
Shakespeare	_Hamlet_, HBJ/Holt Edition (for English 30–33) _Henry IV Part I_, Oxford Edition _King Lear_, HBJ/Holt Edition _The Tempest_, HBJ/Holt Edition
Handbooks	_A Canadian Writer's Reference_ (for English 10–20–30, 13–23–33) _The St. Martin's Handbook for Canadians_ (for English 10–20–30)
Computer Courseware	_Apple Works_, Version 3.0 (for Language Arts, Grades 1–12) _Microsoft Works_, Version 2.00 IBM (for Language Arts, Grades 10–12) _Microsoft Works_, Version 2.0a Macintosh (for Language Arts, Grades 10–12) _Microsoft Word_, Version 5.5 IBM (for Language Arts, Grades 10–12) _Microsoft Word_, Version 4.0 Macintosh (for Language Arts, Grades 10–12) _WordPerfect_, Version 5.1 IBM (for Language Arts, Grades 10–12) _WordPerfect_, Version 2.1 Apple II GS (for Language Arts, Grades 10–12) _WordPerfect_, Version 2.0 Macintosh (for Language Arts, Grades 10–12)

SUPPORT STUDENT RESOURCES (English 30)

Multigenre	*Experience and Expression*
Composition and Language	*Thinking Through Your Writing Process* (for English 10–20–30)
Media Study	*Media Images & Issues* (for English 10–20–30) **Images and Meaning*, NFB Films (for English 10–20–30, 13–23–33) (Film is available from ACCESS NETWORK; see p. 338 for ordering information.) *Note: One of the nine films in this resource, "Street Kids", has not been authorized for classroom use as it contains unsuitable language and deals with juvenile prostitution.
Computer Courseware	*Bank Street Writer III*, Apple (for Language Arts, Grades 2–12)
Novels	*Ah, But Your Land is Beautiful*, Alan Paton *Canticle for Leibowitz*, Walter M. Miller Jr. *Coronation Quay*, Josuae Montello *Ethan Frome*, Edith Wharton *The Grapes of Wrath*, John Steinbeck *Great Expectations*, Charles Dickens *The Loon Feather*, Iola Fuller *My Name is Asher Lev*, Chaim Potak *Nineteen Eighty-Four*, George Orwell *Obasan*, Joy Kogowa *The Resurrection of Joseph Burne*, Jack Hodgins *Tess of the D'Urbervilles*, Thomas Hardy *Two Solitudes*, Hugh MacLennan *The Wars*, Timothy Findley *Windflower*, Gabrielle Roy *Wuthering Heights*, Emily Bronte
Non-Fiction	*Arctic Oil*, John Livingston *The Canadian Rockies*, Esther Fraser *Days and Nights in Calcutta*, Clark Blaise and Bharati Mukherjee *Generals Die in Bed*, Charles Yale Harrison *A Man Called Intrepid*, William Stevenson *Paper Boy*, Stuart Keate

SUPPORT TEACHER RESOURCES (English 30)

Multigenre	_Heath Introduction to Literature_, Teacher's Guide _Literary Experiences 2_, Teacher's Guide
Poetry	_Inside Poetry_, Teacher's Guide
Composition and Language	_The Act of Writing_, Instructor's Manual _A Harmony of Many Voices_, for use with _Thinking Through Your Writing Process_, Teacher's Guide (for English 10-20-30) _The Writing Process_, Teacher's Edition (for English 20-30)
Modern Drama	_On Stage_, for use with _On Stage 1, 2 and 3_, Teacher's Guide (for English 10-20-30, 23-33)
Shakespeare	_Hamlet_, HBJ/Holt Teacher's Guide (for English 30-33) _King Lear_, HBJ/Holt Teacher's Guide _The Tempest_, HBJ/Holt Teacher's Guide
Media Study	_Media Images & Issues_, Guide/Blackline Masters (for English 10-20-30) _Media Literacy_, Ontario Ministry of Education (for English 10-20-30, 13-23-33)
Teacher References	*_A Community of Writers: Teaching Writing in the Junior and Senior High School_ (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. _Inside Out: Developmental Strategies for Teaching Writing_ (for English 10-20-30, 13-23-33) *_Response and Analysis: Teaching Literature in Junior and Senior High School_ (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. *_Speak for Yourself: Listening, Thinking, Speaking_, Text and Teacher's Guide (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. _Together We Learn: Co-operative Small Group Learning_ (for English 10-20-30, 13-23-33) _Webster's New World High School Writer's Handbook_ (for English 10-20-30, 13-23-33)

ENGLISH 33 AUTHORIZED RESOURCES

BASIC STUDENT RESOURCES

Multigenre	_Connections 3: Discovering_, Second Edition *_Destinations: In Flight_, Student Text *Note: This anthology includes three selections that may be sensitive in some Alberta communities: "Run" by Barry Milliken (p. 119) deals with a Native unwed mother, poverty and alcohol abuse; "Past Imperfect" by John Douglas (p. 236) contains questionable language. *_Destinations: Glide Path_, Anthology *Note: This anthology includes a selection that may be sensitive in some Alberta communities: "You Be The Editor" by the Saskatoon Star - Phoenix (p. 185) contains stories about homosexuals and the sexual misconduct of a teacher.
Short Stories	_Tigers of the Snow_
Composition and Language	_Fit to Print_ (for English 10-20-30, 13-23-33)
Modern Drama	_On Stage 3_ (for English 30-33) "Death of a Salesman" "The Royal Hunt of the Sun" "A Doll's House" "Bethune" "The Madwoman of Chaillot"
Shakespeare	_Hamlet_, HBJ/Holt Edition (for English 30-33) _Othello_, Oxford Edition _The Taming of the Shrew_, Oxford Edition
Handbooks	_A Canadian Writer's Reference_ (for English 10-20-30, 13-23-33)
Computer Courseware	_Apple Works_, Version 3.0 (for Language Arts, Grades 1-12) _Microsoft Works_, Version 2.00 IBM (for Language Arts, Grades 10-12) _Microsoft Works_, Version 2.0a Macintosh (for Language Arts, Grades 10-12) _Microsoft Word_, Version 5.5 IBM (for Language Arts, Grades 10-12) _Microsoft Word_, Version 4.0 Macintosh (for Language Arts, Grades 10-12) _WordPerfect_, Version 5.1 IBM (for Language Arts, Grades 10-12) _WordPerfect_, Version 2.1 Apple II GS (for Language Arts, Grades 10-12) _WordPerfect_, Version 2.0 Macintosh (for Language Arts, Grades 10-12)

SUPPORT STUDENT RESOURCES (English 33)

Modern Drama

Of the Fields, Lately
The Elephant Man
Our Town
Inherit the Wind
Enemy of the People

Media Study

Mass Media and Popular Culture (for English 13-23-33)
*_Images and Meaning_, NFB Films (for English 10-20-30, 13-23-33)
(Film is available from ACCESS NETWORK; see p. 338 for ordering information.)
*Note: One of the nine films in this resource, "Street Kids", has not been authorized for classroom use as it contains unsuitable language and deals with juvenile prostitution.

Computer Courseware

Bank Street Writer III, Apple (for Language Arts, Grades 2-12)

Novels

Farenheit 451, Ray Bradbury
Icarus Seal, Christopher Hyde
Inherit the Sun, Maxwell Grant
A Kind of Loving, Stan Barstow
King Rat, James Clavell
One Day in the Life of Ivan Denisovich, Alexander Solzhenitsyn
Ordinary People, Judith Guest
Sunburst, Phyllis Gotlieb
Swamp Angel, Ethel Wilson

Non-Fiction

All the Livelong Day, Barbara Garson
Bush Pilot with a Briefcase, Ronald A. Keith
The Long Walk, Slavomir Rawicz
Night of the Grizzlies, Jack Olsen
Terry Fox: His Story, Leslie Scrivener
A Winter's Tale, Cassie Brown

SUPPORT TEACHER RESOURCES (English 33)

Multigenre	_Connections 3: Discovering_, Second Edition, Teacher's Guide _Destinations: In Flight_, Teacher Resource Book
Short Stories	_Tigers of the Snow_, Teacher's Guide
Modern Drama	_On Stage_, for use with _On Stage 1, 2 and 3_, Teacher's Guide (for English 10-20-30, 23-33)
Shakespeare	_Hamlet_, HBJ/Holt Teacher's Guide (for English 30-33)
Media Study	_Mass Media and Popular Culture_, Teacher's Guide (for English 13-23-33) _Media Literacy_, Ontario Ministry of Education (for English 10-20-30, 13-23-33)
Teacher References	*_A Community of Writers: Teaching Writing in the Junior and Senior High School_ (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. _Inside Out: Developmental Strategies for Teaching Writing_ (for English 10-20-30, 13-23-33) *_Response and Analysis: Teaching Literature in Junior and Senior High School_ (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. *_Speak for Yourself: Listening, Thinking, Speaking_, Text and Teacher's Guide (for English 10-20-30, 13-23-33) *Note: Please see comment on page 312 re selections that may be sensitive if intended for student use. _Together We Learn: Co-operative Small Group Learning_ (for English 10-20-30, 13-23-33) _Webster's New World High School Writer's Handbook_ (for English 10-20-30, 13-23-33)

ALBERTA EDUCATION RESOURCES

REGIONAL OFFICE CONSULTANTS

Language Arts Consultants operate out of each of the five regional offices of Alberta Education. They may be able to assist teachers by facilitating:

- workshops in specific areas of curriculum
- information and direction on resources, facilities and program implementation
- program evaluation
- contacts with other English language arts teachers.

Zone I

Grande Prairie Regional Office
Alberta Education
5th Floor, Nordic Court
10014 – 99 Street
Grande Prairie, Alberta
T8V 3N4
Telephone: 538-5130

Zone II and III

Edmonton Regional Office
Alberta Education
12323 Stony Plain Road
Edmonton, Alberta
T5N 3Y5
Telephone: 427-2952

Zone IV

Red Deer Regional Office
Alberta Education
Third Floor West
Provincial Building
4920 – 51 Street
Red Deer, Alberta
T4N 6K8
Telephone: 340-5262

Zone V

Calgary Regional Office
Alberta Education
Room 1200, Rocky Mountain Plaza
615 Macleod Trail SE
Calgary, Alberta
T2G 4T8
Telephone: 297-6353

Zone VI

Lethbridge Regional Office
Alberta Education
Provincial Building
200 – 5 Avenue South
Lethbridge, Alberta
T1J 4C7
Telephone: 381-5243

Note that Alberta Government telephone numbers can be reached free of charge by calling the **RITE** number switchboard in your area.

OTHER RELATED ALBERTA EDUCATION DOCUMENTS

For a complete listing of the major documents for senior high English language arts (program of studies, curriculum guides, teacher resource manual and monographs), please refer to pages vi–vii at the front of this document.

The following monographs are available for purchase from the Learning Resources Distributing Centre, 12360–142 Street, Edmonton. Please consult the "Support Documents" section or the "Legal, Service and Information Publications" section in the *Buyers Guide* for ordering information and costs.

Developmental Framework Documents

Developmental Framework: The Students' Interactions, Social Sphere, 1987

This document focuses on the student as a social being. It looks at the student's affective or emotional growth, explores interpersonal or social growth and, finally, examines moral development. These three domains make up the social sphere.

Students' Physical Growth, Developmental Framework, 1988

This document examines children's normal physical growth in three areas: perceptual, structural and motor development. In none of these areas is the child's growth a single continuous curve throughout the first two decades of life. Physical growth is characterized by periods of rapid growth and periods of slower growth. Consequently, differences and changes in growth patterns may affect the timing of certain learning processes.

Students' Thinking, Developmental Framework, 1987

This document explores children's cognitive development from infancy to adolescence. The Piagetian stages of pre-operational, concrete operational and formal operational thinking are explained. Suggestions for improving the learning process are also presented.

The Emerging Student: Relationships Among Cognitive, Social and Physical Domains of Development, 1991

This document looks at the whole child, or student, as a productive learner, integrating all the domains of development—cognitive, social and physical. It emphasizes the need for providing balanced curriculum and instruction.

English as a Second Language (ESL)

English as a Second Language 10A: Basic English, 1986

This document outlines the philosophy and rationale, statement of content and additional information for ESL 10A.

ESL 10A—Basic English is a non-credit course designed to help students develop basic communication skills. It is intended for students who have no experience with spoken English, or very limited experience. Students spend as much time in ESL 10A as they require to achieve the course objectives.

English as a Second Language 10B: Language Development Across the Curriculum, 1986

This document outlines the philosophy and rationale, statement of content and additional information for ESL 10B.

ESL 10B—Language Development Across the Curriculum is a five credit course designed to prepare students who are at an intermediate level of English language proficiency for studies in the content areas. The course is designed to help students succeed in high school subjects such as social studies, science and mathematics. Students normally enter ESL 10B upon completion of ESL 10A, or upon demonstrating that they have reached an equivalent level as a result of some other English language learning experience.

English as a Second Language 10C: An English Language and Literature Transition Course, 1986

This document outlines the philosophy and rationale, statement of content and additional information for ESL 10C.

ESL 10C—An English Language and Literature Transition Course is offered for five credits and is intended to meet the communication needs of ESL students who are at the intermediate to advanced level of English language proficiency. ESL 10C is appropriate for students who intend to pursue further studies in English language arts courses at the high school level. The course is intended to introduce the ESL student to English literature using the communication strands set down by the Alberta curriculum for language arts.

English as a Second Language: A Selective Bibliography of Supplementary Learning Resources, 1988

This support document consists of an annotated listing of resources selected to support English as a Second Language instruction in Alberta schools. The purpose of this listing of resources is to assist teachers in the selection of quality learning resources for students requiring English as a Second Language instruction. The list is not intended to be exhaustive or prescriptive; rather, it is selective and is intended to be used as a guide.

Teacher note—This document is being updated during the 1991-92 school year, and will include new basic and support student and teacher resources.

Integrated Occupational Program English 16-26-36 (IOP)

The Integrated Occupational Program Information Manual for Administrators, Counsellors and Teachers, Interim 1991

This manual has been developed to assist administrators, counsellors and teachers to implement the Integrated Occupational Program.

Integrated Occupational Program, Program of Studies/ Curriculum Guide, Senior High School Language Arts, English 16, Interim 1990

This interim program of studies/curriculum guide outlines the philosophy, rationale, learner expectations, content, resources and strategies for implementing English 16.

Integrated Occupational Program, Teacher Resource Manual, English 16, Interim 1990

This teacher resource manual has been developed to assist classroom teachers to implement the high school Integrated Occupational English Program. It contains: additional information about the goals and objectives of the curriculum; thematic contexts; suggestions for planning and implementing the program; suggestions for relating language arts instruction to essential life skills and other subject areas; suggestions for using community resources.

Integrated Occupational Program, Program of Studies/ Curriculum Guide, Senior High School Language Arts, English 26, Interim 1991

This interim program of studies/curriculum guide outlines the philosophy, rationale, learner expectations, content, resources and strategies for implementing English 26.

Integrated Occupational Program, Teacher Resource Manual, English 26, Interim 1991

This teacher resource manual has been developed to assist classroom teachers to implement the Integrated Occupational Program for English 26.

Integrated Occupational Program, Program of Studies/ Curriculum Guide, Senior High School Language Arts, English 36, Interim 1992

This program of studies/curriculum guide is being field tested during the 1990–91 school year.

Integrated Occupational Program, Teacher Resource Manual, English 36, Interim 1992

This document is being field tested during the 1990–91 school year.

Diploma Examinations

***Grade 12 Diploma Examinations Program Bulletin English 30 and English 33 1990–91*, September 1990**

The purpose of this bulletin is to provide information to teachers and students about the English 30 and English 33 Diploma Examinations for 1991. The information includes descriptions of the examinations, outlines of the objectives to be tested, blueprints that outline both the written-response and multiple-choice sections of the examinations, and the scoring guides. This bulletin also identifies modifications to the written-response sections of the examinations for 1991. Teachers are encouraged to inform their students of the content of this bulletin and to review the scoring guides with their students.

Teacher note—This bulletin is mailed out annually to schools from the Student Evaluation Branch, Alberta Education.

Samples of Student Writing from the English 30 Diploma Examination June 1988 (1988)

Samples of Student Writing from the English 33 Diploma Examination June 1988 (1988)

The purpose of these booklets is to provide samples of student writing that exemplify the standards that governed the scoring of student essays on the June 1988 English 30 Diploma Examination. Examples of the full range of student writing are included. The accompanying commentaries highlight selected features of the students' writing and show how the scoring criteria used to mark the essays relate to the students' work.

Special Education

The following list includes documents related to special education which may be of interest to English language arts teachers.

Dependent Handicapped Curriculum Guide, 1983

Educable Mentally Handicapped Curriculum Guide, 1983

Educating Our Gifted and Talented Students in Alberta – A Resource Manual for Teachers, 1986

Hearing Impaired Curriculum Guide, 1983

Individualized Program Plans: A Reference for Teachers, 1989

Trainable Mentally Handicapped Curriculum Guide, 1982

Visually Impaired Curriculum Guide, 1982

Others

Focus on Research, 1990

This document outlines a resource-based research model that helps students manage information efficiently and effectively, and in this process, to gain skills that are transferable to all school and work situations. The model provides a developmental approach to teaching students how to do research.

Teaching Thinking: Enhancing Learning, 1990

Principles and guidelines for cultivating thinking, ECS to Grade 12, have been developed in this resource. It offers a definition of thinking, describes nine basic principles on which the suggested practices are based, and discusses possible procedures for implementation in schools and classrooms.

OTHER RESOURCES AND SOURCES

Available to language arts teachers, both locally and provincially, are many important resources that can be used to enhance English language arts programs. These resources can be accessed through government agencies, professional associations and media resources.

REGIONAL RESOURCE LIBRARIES

Films and videotapes are available for loan through the five centres listed below. In some instances, computer software is also loaned. Catalogues of holdings are available upon request.

Zone I

Zone I Regional Resource Centre
10020–101 Street
P.O. Box 6536
Peace River, Alberta
T8S 1S3
Telephone: 624–3187

Zone II and III

Central Alberta Media Services (CAMS)
c/o Sherwood Park Catholic School District
2017 Brentwood Boulevard
Sherwood Park, Alberta
T8A 0X2
Telephone: 464–5540
467–8896

Zone IV

Alberta Central Regional Education Services (ACRES)
County of Lacombe
Parkland Reg. Library Building
56 Avenue and 53 Street
Box 3220
Lacombe, Alberta
T0C 1S0
Telephone: 782–5730

Zone V

South Central Alberta Resource Centre (SCARC)
County of Wheatland
Westmount School
Wheatland Trail
Box 90
Strathmore, Alberta
T0J 3H0
Telephone: 934–5028

Zone VI

Southern Alberta Learning Resource Centre
Provincial Gov't Administration Building
909 Third Avenue North, Room #120
Lethbridge, Alberta
T1J 3Z8
Telephone: 320–7807

ENGLISH LANGUAGE ARTS COUNCIL (ELAC)

The English Language Arts Council (ELAC) of the Alberta Teachers' Association is a specialist council that may be of interest to teachers of English language arts. As members of the English Language Arts Council of the Alberta Teachers' Association, teachers are linked with regional councils throughout the province, and with national and international language arts associations, such as the Canadian Council of Teachers of English (CCTE) and the National Council of Teachers of English (NCTE).

The English Language Arts Council strives to improve language arts teaching in all grades in Alberta. ELAC provides:

- contact with fellow language arts teachers
- opportunities for sharing, learning and implementing classroom strategies
- information about evolving technology and current issues
- a forum for expressing triumphs, concerns and ideas
- conferences, publications, regional workshops and support.

PUBLICATIONS

Alberta English	A professional journal for language arts teachers, *Alberta English* provides a forum for teachers to share ideas on major issues relative to the teaching of English language arts. It is published twice during the school year.
Voices	Regular mailings of *Voices* keep teachers informed of Council activities and concerns. As well, *Voices* is ELAC's idea resource with practical classroom ideas for the teaching of language arts.

CONFERENCES

ELAC sponsors a major Alberta conference each year in May. It also assists with joint Council and Regional conferences.

REGIONALS

ELAC regionals, currently in Fort McMurray, Edmonton, central Alberta, and Calgary, offer local service to the classroom teacher. They provide speakers for professional development activities, as well as providing support to member teachers within the region.

MEMBERSHIP

There are three membership options within ELAC: regular member, student member and affiliate member.

For membership or other information, inquiries may be directed to:

The English Language Arts Council
c/o Barnett House
11010–142 Street
Edmonton, Alberta
T5N 2R1

NATIONAL FILM BOARD OF CANADA (NFB)

The National Film Board of Canada (NFB) has numerous films and videotapes which may be suitable for senior high English language arts. The Alberta NFB library is located at the following address:

NFB Library
Canada Place
9700 Jasper Avenue, Suite 120
Edmonton, Alberta T5J 4C3
Telephone: (403) 495-3010/3013

ACCESS Network and some school boards have acquired duplication rights to *some* NFB videotapes. Please consult the relevant catalogues in your school or school district.

ALBERTA NFB FILM AND VIDEOTAPE LIBRARIES

NFB has two Alberta offices, one in Edmonton and one in Calgary. For further information on films useful in senior high English language arts courses, contact the Education Program Officer in either office.

Edmonton Office

National Film Board of Canada
Room 120-2
9700 Jasper Avenue
Edmonton, Alberta
T5J 4C3
Telephone: (403) 495-6411 or 495-3010

Calgary Office

National Film Board of Canada
North West Centre
616 Macleod Trail S. E.
Calgary, Alberta
T2T 2M2
Telephone: (403) 292-5411

Partner Library

The Calgary Public Library has a selection of NFB films and videotapes which can be borrowed free of charge with a Calgary Public Library borrower's card. For further information, please contact:

Calgary Public Library
616 Macleod Trail S. E.
Calgary, Alberta
T2T 2M3
Telephone: (403) 292-5338

HOW TO OBTAIN NFB VIDEOS AND FILMS

To Purchase

NFB films and videotapes may be purchased through any of the NFB film and videotape libraries listed. The prices apply to all purchasers in Canada, including school boards or districts, public service organizations, and individual consumers. (These include public performance rights, providing no entry fee is charged.)

To purchase films, videotapes or catalogues contact:

National Film Board
Room 120-2
9700 Jasper Avenue
Edmonton, Alberta
T5J 4C3
Telephone: (403) 495–5447

To Rent

Films and videotapes listed may be rented from any NFB library. Hours of operation are from 8:30 a.m. to 5:00 p.m. Monday to Friday.

Reservations for videocassettes and films are accepted on a walk-in basis. Reservations are accepted up to 90 days prior to play date.

At the time of printing, the service charge for videotapes is $2.00 per day; film is $4.00 per day (under 30 minutes) or $6.00 per day (30–60 minutes) per five day period. When videocassettes are kept past the due date return, additional service charges apply. The borrower is not required to pay for the time in transit.

For clients who must dial long distance to reach the closest NFB library, a toll-free number is available between 10:00 a.m. and 4:00 p.m. Monday to Friday. In Western and Northern Canada, call 1–800–661–9867. Clients in Edmonton may call 495–3010 for loans.

RELATED NFB CATALOGUES

NFB Film and Videotape Catalogue

For a complete listing of all NFB films and videotapes indexed by title, subject and director, please consult the *NFB Film and Video Catalogue and Supplement*. Catalogues are available from the Edmonton office at a small cost.

Films and Videotapes for Literature and Language Arts Media Studies Grades 7 to 13

The *Films and Videotapes for Literature and Language Arts Media Studies Grades 7 to 13* catalogue includes a selected listing of films and videotapes from the National Film Board which may be of particular interest to literature, language arts and media studies teachers and students at the secondary level. Appropriate grade levels have been indicated for titles as Jr (Grades 7–9), Sr (Grades 10–Adult) or Jr/Sr (all levels). Although many of the titles in this catalogue may be rented in 16 mm format only, many of them are available for purchase in any video format.

Copies of this catalogue are available from both the Edmonton and Calgary offices.

ACCESS NETWORK

ACCESS NETWORK offers a variety of resources and services to teachers. For a nominal dubbing and tape fee, teachers may have ACCESS NETWORK audio and video library tapes copied. ACCESS NETWORK also offers a service called "Night Owl Dubbing". This allows educators to tape late night educational programs directly from their own televisions.

ACCESS NETWORK publishes an *Audio Catalogue* and a *Video Catalogue* and a comprehensive schedule of programming, available on request. This catalogue lists all materials acquired or produced by ACCESS NETWORK. All programs have duplication rights and are intended for use by educators in Alberta. There are three sections to this catalogue: curriculum index, an alphabetical listing of programs by series title under curriculum areas; subject index, an alphabetical listing of programs by series title under subject headings; and materials description, which lists all series and single programs alphabetically by title and then numerically by ***Basic Program Number (BPN)*** within each series. For every series, a description is provided which outlines the physical and intellectual contents of the series. If support material is available, this is also stated in the series description. The Audience Level or usage level of each program is indicated by a two letter alphabetical code as follows:

ps	Preschool	sr	Senior High
pr	Primary	ad	Adult
ue	Upper Elementary	ge	General
jr	Junior High	tr	Teacher Resource

All programs listed in the catalogue have been acquired or produced by ACCESS NETWORK and are available on videotape for use by educators in Alberta, on a cost recovery basis. The duplication fees and handling charges are subject to 7% GST. Video dubs can be made on the following tape formats: VHS (standard play only, maximum length 2 hours); Beta II; 3/4 inch U-Matic. ACCESS NETWORK Dubbing/Media Resource Centre does not provide a video loan service.

The programs listed in the catalogue and accompanying support material can be obtained from:

ACCESS NETWORK
Dub/Media Resource Centre
295 Midpark Way S.E.
Calgary, Alberta
T2X 2A8

Telephone: 256-1100 (inside Calgary)
Telephone: 1-800-352-8293 (outside Calgary)

COPYRIGHT INFORMATION

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In the materials description section, the copyright expiry date for a program follows the production year information.